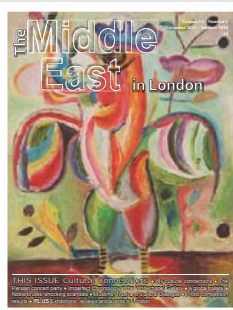




The Middle East in London

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December 2015 - January 2016
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THIS ISSUE: Cultural Connections • My cultural connections • The Persian concert party • Imperfect Chronology at the Whitechapel Gallery • A global palate • Noble brutes, shocking scandals • Muslims, trust and cultural dialogue • Photo competition results • **PLUS** Exhibitions, reviews and events in London



Shakir Hassan Al Said, *Al Deek Al Faseeh (The Articulate Cockereil)*, 1954. Oil on canvas. 60 x 44 cm. Image Courtesy of Barjeel Art Foundation

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**December 2015 –
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The Middle East in London

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© Kadhim Hayder

Dear Reader

Kadhim Hayder, *Fatigued Ten Horses Converse with Nothing (The Martyrs Epic)*, 1965.
Courtesy of Barjeel Art Foundation (Sharjah)

Ionis Thompson, Sarah Searight, MEL Editorial Board

Recent events in the Middle East have disrupted lives and uprooted people on a vast scale; the very roots of cultural identity have been and are still being destroyed. It is heartening therefore to read that some aspects of culture, not perhaps the most conspicuous, are being preserved and encouraged thanks to the longstanding links that connect Britain, and particularly London, to the Middle East.

In this issue of *The Middle East in London*, we focus on these links, highlighting what we've dubbed 'Cultural Connections'. Barnaby Rogerson's Insight piece gives a personal take on what some 'cultural connections' might look like: he peers beyond the more obvious links to those 'odd, slightly quirky organisations that make other connections' as well as the more famous success stories. In the realm of music, Jane Lewisohn describes a little-known collaboration between the British Gramophone Company and Persian musicians in the late 19th and early 20th centuries. This resulted in a historical record

of Qajar music that might have been lost to us otherwise. Siobhán Forshaw describes a series of exhibitions at the Whitechapel Gallery in London which will showcase Modern and Contemporary Arab art – from the Barjeel Foundation in Sharjah – during the months to come. As she says, London nowadays represents a key centre for the presentation and appreciation of Arab art and culture, some of it stunningly new and different from traditional European art.

Turning then to the realm of food, these days we are all very familiar with the heady aromas of Levantine and Iranian cuisine. But, as Sami Zubaida points out in his article, much of what we have today is merely a modern manifestation of our longstanding acquaintance with that cuisine: there has been a two-way 'crisscrossing of materials, ideas and fashions between cultures and religions'. This crisscrossing is also seen in the equestrian world. In his article, Peter Harrigan describes some of the equestrian scandals and controversies that have crossed

East–West lines in addition to some positive developments such as the establishment of a new museum in Saudi Arabia dedicated to the Arabian horse. Peter Morey and Amina Yaqin inform us about *Muslims, Trust and Cultural Dialogue*, a research project that seeks to encourage trust between Muslims and non-Muslims, trust which, they argue, is increasingly needed at the present time.

In this issue we also announce the winners of the magazine's 2015 photo competition. Then we turn to an article written by Fahmida Suleman which offers a taste of what *Life and sole*, a forthcoming exhibition at the British Museum, will have on display. This exhibition seeks to showcase 'the role of footwear as markers of social and cultural identity, status symbols and class indicators'. Finally, in his Profile piece, Professor Scott Redford, recently appointed to the Nasser Khalili Chair in Islamic Art and Archaeology at SOAS, describes his previous life as an archaeologist and academic centred mainly in Turkey.

No one can doubt the powerful financial and political bonds that connect London and the Middle East. But how can one quantify the cultural connections?

Barnaby Rogerson takes a personal look at some of these connections in the capital

My cultural connections



© William Baryllo

Concert with British Muslim artists. Part of 'Journey into Europe'. Muslims, Trust and Cultural Dialogue (MTCD) has partnered with Professor Akbar Ahmed on his research project and documentary 'Journey into Europe', which investigates questions around European Muslim identity. As part of the project, MTCD organised a concert with British Muslim artists to shed light on how European Muslim identity is expressed through the arts. This concert took place on 18 May 2015 in London. Photograph by William Baryllo

To assess cultural connections one could start by making a count of the annual flock of art exhibitions, concerts, books, lectures and articles. Some relevant journals are *Banipal* and *CM – Critical Muslim*. Venues to keep a close eye on include Janet Rady Fine Art, Park Gallery and Moroccan Fine Art, Edge of Arabia, the Mosaic Rooms, the Brunei Gallery at SOAS, Leighton House, P21 Gallery and the Nour and Shubbak festivals. This data could be checked against the Time Out weekly summaries, the listing at the back of *The Middle East in London* and the international *Aramco* magazine.

These events could be assessed by visitor number, but as anyone who manages any type of Academic Assessment survey will realise, this sort of fact-filled exercise can also be nebulous. Most especially if one starts to try to sort out the degree of purity of a cultural manifestation. Is this a

genuinely free-flowing cultural exchange? Or is it part of a teaching course or something tarnished by a grant?

Instead let's look at some individuals, who in terms of column inches would certainly top any list of cultural connectors. Is Zaha Hadid evidence of a cultural connection between the culture of Iraq and Britain? Of course not; she defines herself, creates a futuristic modernism exuberantly free of national identity tags and belongs to that metropolitan world of the Western Levant which connects Beirut, Baghdad, London, Paris, New York and the Ivy League but has no provincial hinterland. Nor could you argue that Tariq Ali is evidence of an ongoing cultural connection between

Britain and Pakistan. He is part of the British literary and political landscape, with historical roots that link him to the once tolerant Muslim city of Lahore. The same would have to be said for the opera-producer Wasfi Kani, who is at the epicentre of a world defined by Garsington-Grange-Glyndebourne, but is completely, if not laughably, untouched by the cultural agenda of Islamabad. The scholar and controversialist, Ziauddin Sardar, might be thought to be a more likely exemplar of a living Cultural Connection. But you only have to listen to him debate at Hay on Wye (or any of the other 365 literary festivals of the British Isles) to realise that you are in the company of Britain's leading

When looking for cultural connections are we always looking at a bridge, or a journey half delivered, someone caught halfway between assimilation and the indigenous homeland?

Muslim polymath. Despite the years spent in Medina and Kuala Lumpur, he is not a cultural bridge between Clifton Beach and Bloomsbury but fast on the way to becoming a British national treasure. In just the same way it might be tempting to construct some fabulous conspiracy theory out of the influence of Jewish scholars such as Avi Shlaim, Nessim Dawood and David Abulafia on the patterns of British thought. Though once again, not only has England claimed them for her own, but they have become an integral part of British intellectual identity, whatever their grandfathers read in Essaouira and Baghdad.

So when one is looking for cultural connections does one have to cut out all the real success stories? Are we always looking at a bridge, or a journey half delivered, someone caught halfway between assimilation and the indigenous homeland? To make greater sense of this, I turned my back on statistics and theories and consulted the last fortnight of my diary.

The Spirit of the Moors was a concert given by the Embassy of Morocco at Cadogan Hall in mid-October. This was not some PR exercise, transporting something exotic, such as Gnaoua musicians, for a photo shoot in London. Instead it was a very serious attempt at cultural synthesis. Contemporary Moroccan compositions were performed by the English Chamber Orchestra, immaculate in their white ties and tailcoats. It was a challenging but fascinating evening, which would otherwise only ever been aired in somewhere

The British-Moroccan society, SPANA, the American School in Tangier, the Fez Festival of World Sacred Music, Freedom forAll and the Maghreb Review: they are all run for the love of it

musically experimental like Kings Place. But using the power of a gilt invitation card and a Chelsea reception, bridges were thrown across to connect otherwise discordant worlds. As I focused on the faces in the crowd, I was reminded of all those odd, slightly quirky organisations that make other connections, year in year out. There is the British-Moroccan society, SPANA, the American School in Tangier, not to mention the Fez Festival of World Sacred Music, Freedom for All and the Maghreb Review. They are all run for the love of it, rather than a professional salary. There was of course a political narrative behind the event, for the Moroccans believe in music, not only as an aspect of their Islamic practice but as the best way to make connections between different faiths. Having suffered more than my fair share of faith-encounter groups, I also passionately believe in the efficacy of sharing tea and music, rather than theology.

Last weekend, I was part of the Divan Club, a rather bizarre revival of an 18th-century club of Turkey merchants and travellers. This is another bunch of amateurs, who meet just twice a year, once in London, once in Istanbul. It is content to exist as a dining club, bringing together people interested in Turkey around the same, hospitable table. On one level it is a vacuous, almost Walter Mitty-like gathering, yet on the other hand, the

conversations can be uniquely stimulating, for no one is on record or fulfilling a professional function. And as many of the bankers, diplomats, academics and writers are now retired, it also allows them to be refreshingly frank. And focusing on the faces gathered together, I was once again able to create a mosaic of all the various Turkey cultural organisations that I flit in and out of: The British Institute at Ankara (archaeological), the Anglo-Turkish Society (which is social but runs a lecture series), Cornucopia (an amazingly erudite glossy magazine), the Friends of Aphrodisias (which supports a statue restoration programme) not to forget the prolifically active Yunus Emre cultural foundation, or the ex-graduates of Roberts College. It also made me smile at memories of the 'Ottoman Picnic' which in my student days sought to muddle up art-historians with rug-dealers, artists with academics and travel-writers with archaeologists. I believe a troika of mischievous professors – John Carswell, Honor Frost and Godfrey Goodwin – were the driving force behind this annual picnic. There was no membership, no subscription, no AGM, just a near-magical plethora of bowls of home-made Turkish food brought by each of the guests along with a cascade of rugs. The gathering knew no barriers of age, race, class, sex or language. It was off the assessment radar but a totally valid form of cultural connection.

Barnaby Rogerson has written North Africa – A History, The Prophet Muhammad – a biography, The Last Crusaders, The Heirs of the Prophet Muhammad and guidebooks to Tunisia and Morocco. He is a member of the Editorial Board and his day job is Publisher at Eland (www.travelbooks.co.uk)



Banner advertising for the Fes Festival of World Sacred Music

Jane Lewisohn tells a story of musical collaboration between Persia and London in 1909

The Persian concert party



Label from one of the 78rpm Gramophone Co. recordings made on the 1909 London trip by the artists; Said Hosayn Taherzadeh and Reza-Qoli Khan on vocals, singing a song called *Shanaz*, accompanied on the tar by Darvish Khan

A group of the most eminent Persian musicians came to London in 1909 to make recordings for the Gramophone Company. The recordings they made on this trip remain some of the most important examples of Persian music of late Qajar period.

In Persia, from the late 19th century onwards, the Persian royal court demonstrated great interest in the technological advances of the West, especially from the time of Nasir al-Din Shah's (reg. 1848-1896) three visits to Europe in 1873, 1878 and 1889. The Shah himself was a keen photographer. His son and successor Muzaffar al-Din Shah (reg. 1896-1907) was an enthusiastic amateur filmmaker and, like his father, travelled to Europe three times. His interests also extended to sound recordings of what later came to be known as the gramophone, or 'talking machine' as it was then called, so that by the turn of the century the Shah had already acquired several types of 'talking machines'.

Insofar as the Gramophone Company was keen to expand into the Persian market, in the winter of 1906, the company sent technicians to Tehran to record Persian music. General Lemaire, the director of the school of military music at the Polytechnic Academy (*Dar al-Fonun*), was charged both with providing the company with musicians from the Shah's own orchestra and soliciting other eminent musicians in Tehran. Approximately 200 recordings were made at the Polytechnic's Music College. Five recordings of Muzaffar al-Din Shah's voice were made, in one of which the Shah can be heard praising the gramophone over all other 'talking machines'. In February of the same year, the Gramophone Company was granted a royal warrant by the Shah to conduct business in Iran; they opened a branch in Tehran, with Mr Emerson as its director. The Persian imperial 'Lion and Sun' emblem was seen displayed proudly on all the marketing catalogues and advertisements of the Gramophone Company from this time onwards.

In February 1906, the Gramophone Company was granted a royal warrant by the Shah to conduct business in Iran

The Gramophone Company's Tehran branch rented rooms in the famous Pharos building on Lalehzar Street, the most fashionable district of the capital. However, their business operation was not destined to last long. Mr Emerson arrived in Tehran to open up their branch during the middle of the Iranian Constitutional Revolution, which caused serious disturbances and disruptions to their business operations. The Bazaar was frequently closed; there were regular demonstrations, sit-ins and a general lack of security throughout the city. In 1907, on his deathbed, Muzaffar al-Din Shah finally gave in to the constitutionalists' demands and granted Persia its own elected Parliament and constitution. However, his successor Muhammad 'Ali Shah (reg. 1907-1909) did everything he could to reverse the constitutionalists' successes: he imprisoned activists, executed and exiled dissidents and prominent constitutionalists, fired cannons at the constitutional assembly building and bombarded the homes of prominent constitutionalist sympathisers. Around the same time, the Russians and the British partitioned Persia into respective spheres of influence: the north of the country fell under Russian 'protection', the south under

During these eleven days in London, the group of Persian musicians made over 300 recordings. Today these recordings constitute some of the few examples of what Qajar music sounded like

British 'control', while central Persia – including Tehran – was considered 'neutral'.

All this upheaval brought the economy to a virtual standstill. Examination of the Gramophone Company's correspondence from the period reveals that their sales did not meet their economic expectations and therefore could neither justify the costs of Mr Emerson's salary nor the maintenance of an independent Tehran branch. Accordingly, Mr Emerson and his family left Iran in the autumn of 1908. A two-year contract for distribution and sales of the Gramophone Company's remaining stock was signed with Hambartzoum Hairapetian & Cie [sic], Armenian merchants based in Persia, on a commission basis in the autumn of 1908.

Hambartzoum was keen to increase the variety and quantity of their stock but London Gramophone Company was understandably not keen on sending any of their own engineers to Tehran for recording. Mr Hambartzoum thus arranged to send Persian musicians to London to make recordings; he made all the arrangements for their trip and accompanied the musicians, acting as their guide and translator, offering them very generous remuneration for their trip and recordings.

Eight of the most distinguished Persian musicians of the day were invited to go to London. Six of them were members of the Anjoman-e Ukhwwat (Society of Brotherhood), a branch of the Nîmatullahi Sufi Order headed by Zahir al-Dawla, a prominent constitutionalist. Zahir al-Dawla's house, along with the Anjoman-e Ukhwwat's meeting hall, had been bombarded and ransacked by royalist forces about the same time the parliament building was bombarded. These musicians included legendary names such as: Darvish Khan (*tar*), Hang Afarin (violin), Bagher Khan (*kamancheh*), Mirza Asadu'llah (*tar*, *santur*), Habibu'llah Shahrदार (piano), Tahir-zadeh (vocals), who all performed regularly in the concerts held in the garden of Zahir al-Dawla's home and in the meeting hall of the Anjoman-e Ukhwwat in support of the constitutionalists' demands. The other two members of the group: Akbar Khan (flute), the younger brother of Hang Afarin, and Reza-Qoli Khan (vocals and *zarb*), although

not members of the Anjoman, were close friends with the others.

The group embarked from Tehran in mid-February 1909, heading north toward the Caspian port of Anzali. The north was under the control of the pro-constitutionalist fighters (*Mojahhidin*). They reached the river bridge of the town of Manzil on the road to Rasht before the fighters destroyed it on 17 February, where they were stopped by constitutionalist forces who demanded that Darvish Khan play for them for half an hour before proceeding. Again, when they reached Rasht, they were stopped and only allowed to continue on their journey once they agreed to give a three-day benefit concert for the *Mojahhidin*.

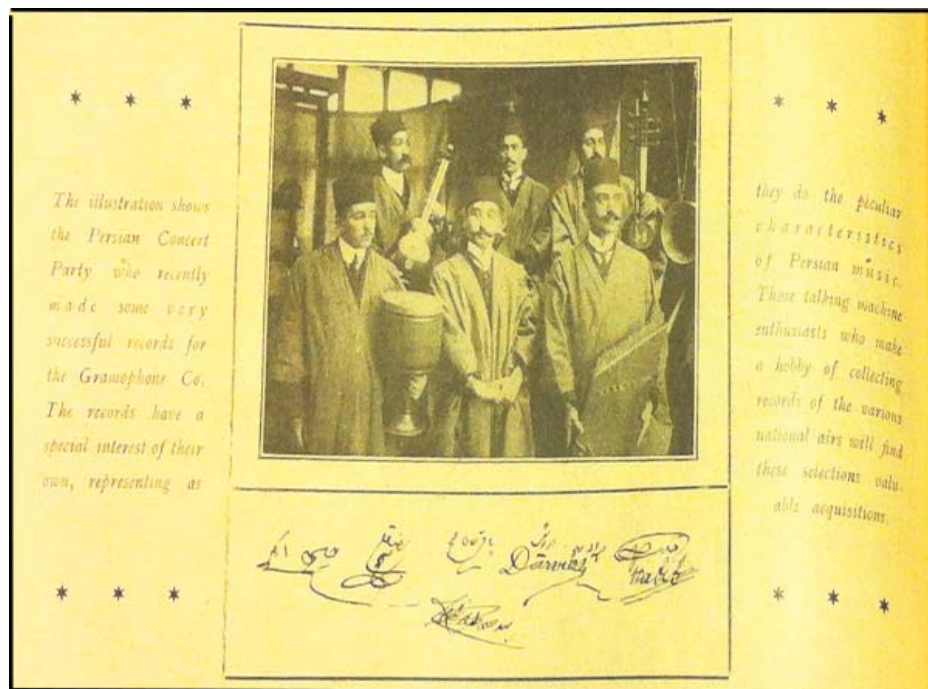
Exiting Persia, they travelled through Russia to Europe, eventually reaching London in April 1909. The group's recording sessions took place at the Gramophone Company studio on 21 City Road in London from 12 to 23 April. During these eleven days, the group made over 300 recordings, the records from which were pressed at the London Hayes and Russian Riga factories, and marketed in Iran and internationally. Today these recordings

constitute some of the few examples of what Qajar music sounded like. It has been rumoured that the Persian musicians also performed at the Imperial White City International Exhibition (held during June) whilst in London. However, this is unlikely because no notice or review of them performing any public concerts in London appears in any contemporary publications or the exhibition catalogues.

In sum, the recordings of Persian music made by the British Gramophone Company – later to be called His Master's Voice – in collaboration with Persian musicians during the late 19th and early 20th centuries today remain one of the most significant resources and documents for the history of Persian music. They will be available to listen to on www.golistan.org in the near future.

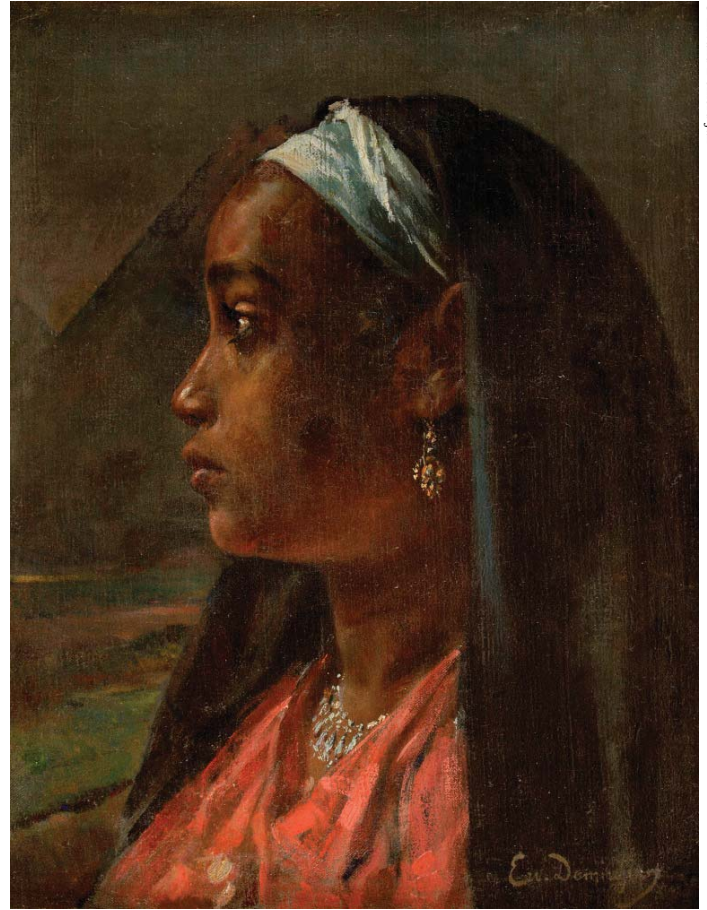
Jane Lewisohn is a Research Associate at the Music Department of SOAS, Director of the Golha Project (www.golha.co.uk) and of Golistan: a Virtual Museum for the Performing Arts of Twentieth-century Iran (www.golistan.org)

Advertisement for the recordings made by the Persian musicians on their 1909 trip to London. Printed in The Talking Machine News and Journal of Amusements, Vol. 1, No. 9 New Series, (London: August 1909), p. 262.



Siobhán Forshaw discusses *Imperfect Chronology*, an exhibition that puts an unprecedented number of Arab artists in the frame for a London audience

Imperfect Chronology at the Whitechapel Gallery



© Ervand Demerdjian

Ervand Demerdjian, *Nubian Girl*, undated. Courtesy of Safarkhan Art Gallery, Barjeel Art Foundation (Sharjah)

Imperfect Chronology at the Whitechapel Gallery represents the most comprehensive exhibition of modern and contemporary Arab art ever shown in the UK. Curated by Omar Kholeif and featuring works from the UAE-based Barjeel Foundation Collection, the exhibition comprises a large cross section of work from across the Middle East and North Africa region. Its chronological display in four discrete parts over the course of 16 months sets a reflective pace, with Part One, 'Debating Modernism I' coming to an end on 6 December, and Part Two, 'Debating Modernism II' opening nine days later on 15 December. A highly ambitious project, the exhibition exposes the complex challenges of displaying Arab art for a Western audience, spanning an enormous geographical territory and politico-historical spectrum, as well as considerations of medium, form and curatorial practice.

This exhibition runs as part of a long-standing programme at the Whitechapel Gallery, which showcases private

museum collections each year. This year, the Barjeel Foundation is the focus, an independent entity established to manage the art collection of Sultan Sooud Al-Qassemi, who gained global prominence following his social media coverage of the events surrounding the Arab Spring. 'Barjeel' transliterates from the Arabic for 'wind catcher', a cooling tower that was traditionally used as a form of air conditioning across the Middle East. The name implies the circulation of ideas, alongside a palliative connotation of art as an antidote to the political heat of the region. The Foundation aims to provide a broad resource, 'that responds to and conveys the nuances inherent to Arab histories beyond borders of culture and geography'. Individual collectors, such as Al-Qassemi, continue to have a unique role to play in the preservation and curation of art

from the region; whilst a vibrant art scene thrives across the Middle East, museums and cultural institutions have only played a significant part during the last 15 years. In an interview discussing the impact of the Foundation on the scope of such an exhibition, Kholeif comments, 'The beauty of showing an exhibition in four parts like this is that the work of a particular period is enabled the possibility to dialogue formally with other works produced during the same period. It also allows audiences in London a whole year to engage with the context of the exhibition; any time for a whole year, the British public will be guaranteed a slice of Arab art history, which is a different thing to an exhibition that lasts for a month or two and then disappears.'

In a panel discussion following the exhibition opening, Kholeif and Al-Qassemi spoke critically of exhibitions that group

Imperfect Chronology exposes the complex challenges of displaying Arab art for a Western audience

artists broadly as 'Arab', citing examples that have reduced output from the region to its most rudimentary particulars. This, in turn, serves largely to highlight 'otherness' in the artists for a Western gaze. *Imperfect Chronology* demonstrates an effort to move away from the tendency to view the aims of artists from the Middle East and North Africa region as homogenous. Instead, the show intends to provide an opportunity for its audience to develop an awareness of an artistic inheritance that is by nature uniquely puckered by the scars of an abiding political chaos, leaving a lineage that is interrupted, disrupted and imperfect. The diaspora of many artists who work across several sites continues to allow practitioners originally from the region to access and engage with the practices and references of their global peers. This influence can be clearly read in some of the modern work currently on view at the Whitechapel, where viewers will recognise techniques often regarded as 'European' that are perceived to have been 'borrowed' or 'copied' by Arab artists. Techniques associated with Futurism, Cubism and Social Realism are employed as the means of promoting a self-actualisation and pan-Arabism that developed during the 1950s and 1960s, coinciding with the new independence of many Arab states from the emaciated grip of colonialism.

The notion of archive in connection to collective and individual memory has a specific resonance with modern and emerging art from the region. One example can be observed in Iraq. Following the looting of the National Museum of Modern Art in Baghdad (formerly the Saddam

London represents a key centre for the presentation and appreciation of Arab art and culture

Arts Centre) in 2003, the disappearance of many of the most important works created by Iraqi and other Middle Eastern artists has been a huge loss. The Modern Art Iraq Archive, instigated and maintained by Nada Shabout, a specialist in Iraqi art and a contributor to the *Imperfect Chronology* exhibition catalogue, at its helm, serves to create a transparent and accessible online resource to track these works. *Imperfect Chronology* acts as a chronicle to lay bare these problems; as Kholeif states, 'One of the issues with this field – and one of the reasons why this project is so urgent – is that there is such a lack of documentation or literature on these artists and their works. [The exhibition] is an attempt to bridge... that knowledge gap – and the way that we do this is by collecting oral histories, critical positions, timeline, biographies and publishing them and making them readily available.' This invites an extensive contemplation on the position of artists as storytellers, as weavers of a flawed tapestry that hopes to create a whole picture of the social and political narratives that define the region.

In a post-9/11 society, the ownership of these narratives remains heavily contested, most prominently in the brutal terrorism of ISIS that occupies large parts of Iraq and Syria. This regime invokes the systematic destruction of cultural sites, a strategy that aims to hijack history in the hope of undermining the confidence of potentially

cohesive nations. Themes of dislocation are commonly read in emerging work from the region, often produced by artists who work in the diaspora, reflecting on personal narratives that correlate with disappearing families, cities, even homelands. *Imperfect Chronology* provides a context for these themes, and exists alongside a wealth of London-based institutions and initiatives that focus exclusively on the promotion of Arab art and artists. The politically hostile Occidental attitude towards the Middle East contrasts with the enthusiastic reception of works by artists from the region over the past decade, following what some call a 'watershed moment' in the very successful 2006 Christie's Dubai auction of International Modern & Contemporary Art in the Middle East. This auction and those that followed helped to develop a confidence in the marketability of these artists and to plant the category of Middle Eastern art firmly in a mainstream mindset for global collectors and museums.

Today, London represents a key centre for the presentation and appreciation of Arab art and culture. Event-based programmes like Shubbak and Nour Festivals complement exhibition spaces like the Mosaic Rooms and P21 Gallery, providing a contemporary environment for discussion and display. These organisations find something of a companion in the *Imperfect Chronology* project, which moves towards an encapsulation of the priorities and pressures at work in Arab art today.

For more information, visit www.whitechapelgallery.org or www.barjeelartfoundation.org

Siobhán Forshaw is the curator of a London-based collection of Islamic and Modern Arab art. She writes independently on art and culture, mainly from the Middle East and North Africa region



GCC, *Micro Council*, 2013. Courtesy of Krappa-Tuskany Zeilder, Barjeel Art Foundation (Sharjah)

Sami Zubaida traces the diffusion of food and drink across time and East–West lines

A global palate



© Public Domain, Magalhães, Wikimedia Commons

Escabeche

We are familiar with the wide-ranging diffusion in the last two decades of food items and fashions across many parts of the world, with the Middle East and the ‘Mediterranean’ featuring prominently. Kebab has joined pizza as common fast food in every high street; ‘Mediterranean cuisine’ and ‘Grill and Mezze’ are common eateries, and the ubiquitous hummus, in many flavours unknown in the region, is on every supermarket shelf. The current wave of globalisation is not unique: there have been many such waves facilitated by empires, trade and conquest. What distinguishes the current wave is the speed of diffusion, in time and space, and the pace of innovation and hybridity. Looking at the historical

diffusions of food and drink, however, can be intriguing.

One of the food items currently in fashion is Ceviche, from South America, popularised by Peruvian restaurants in London and accompanied by Pisco cocktails. Ceviche consists of slices of raw fish marinated briefly in lime juice, chilli and other flavourings. The word most likely comes from the Spanish Escabeche, typically made of fish (such as sardine), fried (often in batter) and then pickled in vinegar with onions, spices and sugar. The word also applies to other pickled foods, from olives to partridges. Escabeche is traced to the Arabised Persian word *Al-Sikbaj*, which was typically meat, but could be fish, cooked in vinegar. This form

of cookery was common in the Abbasid period, one of many adaptations from the Persian repertoire. We find recipes for luxurious versions, using honey and saffron, but also cheap alternatives. Abu ‘Uthman al-Jahiz, 9th-century Basrian writer, in his *Book of Misers*, relates that people from Khorasan, whom he considered particularly miserly, would club together every week to buy meat, onions and chickpeas which they would boil in vinegar and feed from all week. *Al-Sikbaj*, however, was forgotten in subsequent centuries and is now only known to historians. Its offspring, in widely diverse forms, now occupy different universes.

Other food terms in Spain are of Arabic derivation, notably *aceitunas*, for olives, from *al-zaytoun*, used in parts of Spain. A cheese bread is *almojabana* from the Arabic for cheese, *jibna*, another item that migrated to South America and became a favourite in Colombia. Meatballs are *albondigas*, from *al-bundiq*, hazel-nuts. This term is now

The current wave of globalisation of food is not unique: there have been many such waves facilitated by empires, trade and conquest

Boza was a widespread drink throughout Ottoman lands and parts of Africa that persists to the present – and is probably the root of the English ‘booze’

uniquely Spanish, as meatballs in Arabic are mostly *kofte/kifte*, derived from the Persian. The designation *albondigas* was carried by the Jewish Sephardic migrations into parts of the Ottoman Balkans but is now mostly extinct there.

Alcohol is an area of criss-crossing historical currents in terminology and materials. It is well known that the word ‘alcohol’ is from the Arabic *al-kohl*, antimony eyeliner, attributed with curative functions. This may reflect the early uses of distilled alcohol for medical and hygienic functions. The origins of alcohol distillation are attributed to various times and locations: China, Greek Alexandria, but also to 9th-century Arab alchemists, notably the polymath Jabir bin Hayan. The origin of drinking distilled liquor comes later, probably the late middle ages, possibly in Italy or the east, and was still considered medicinal, becoming a recreational drink nearer the 16th century. In the process another Arabic word, *araq*, came to predominate in many contexts.

Araq means ‘sweat’, a graphic analogy to the process of distillation. The word may have been transmitted to the east by Arab traders: it surfaces in Chinese factories in Indonesia in the 16th century as a by-product of fermented sauces and ‘ketchup’, the fermented mash being distilled into liquor. This was, apparently, taken up by British and Dutch seafarers and navies, being far superior to wine and beer which spoiled and soured in the heat. The ‘factories’ of the British East India Company applied the word to distilled palm wine. Elsewhere the word applied to a wide range of distillations, from sugar cane to fermented mare’s milk. Then, *araq* was a generic term, much like ‘schnapps’, ‘aquavit’ and eau de vie. *Araq* now applies to specific drinks in the Middle East: the Arab *araq/ara*, the Turkish *rakı* and the Greek *ouzo*, share the Mediterranean anisette genre, probably of recent origin. Iraqi *araq* was, until the first half of the 20th century, mostly flavoured with mastic which was also the

case in Turkey at an earlier time. Variations of the word occur in the Balkans as *rakia*, distilled from fermented fruit.

In the course of the 20th century the travel of drink went the other way, with the wide adoption, manufacture and consumption of beer and the importation of Western spirits, notably whisky. A kind of beer was invented in ancient Egypt and Mesopotamia and continued to be consumed, in various forms, throughout the history of the region. *Boza* was a widespread drink throughout Ottoman lands and parts of Africa that persists to the present – and is probably the root of the English ‘booze’. Its alcoholic status was ambiguous: ‘sweet’ *boza* was supposed to be alcohol free, but the ‘sour’ version was fermented and could be quite alcoholic. The ambiguity served its makers and drinkers in prohibitionist regimes. *Boza* is made, bottled and imbibed in Turkey now but decidedly *halal*. *Boza* and other such ferments lacked the hops flavour of modern Western beer that came to be imported and manufactured in various countries of the Middle East and found great favour.

Whisky is much favoured among the more affluent drinking classes in the region. In countries which prohibit alcohol it is very expensive. Johnnie Walker Black Label is a favourite, and its preferred *mezze* is salted pistachios. This brings us to *mezze*,

the nibbles that accompany drink and can constitute a whole meal. The word is from the Persian for ‘taste’, but is used throughout the region, diffused from the Eastern Mediterranean cities of Turkey and the Arab Levant. It was established as part of drinking cultures in those cities at least from the 19th century. Their repertoire has been widely diffused within the region and, later, in the West, where it has coincided with diverse food fashions and sensibilities, notably the taste for variety of small portions, such as the Spanish *tapas* and the Italian *cicchetti*. The constant search for novelty in the eating milieus of the West has also subjected items of the *mezze* repertoire to innovations, such as the ‘hummus pesto’ and the cauliflower *tabbouleh*.

Food, drink and gastronomy are now established as a major sphere of leisure, recreation and innovation in the West and the remaining stable and affluent enclaves in the Middle East. The criss-crossing of materials, ideas and fashions between cultures and regions is ever expanding.

Sami Zubaida is Emeritus Professor of Politics and Sociology at Birkbeck, University of London and a member of the Editorial Board. His most recent book is Beyond Islam: A New Understanding of the Middle East (2011)

Shop owner pouring boza into a glass.
Photographed by Thomas Hubauer in Istanbul,
May 2012



© Thomas Hubauer, Flickr

Peter Harrigan examines controversies and cooperation in the equestrian world

Noble brutes, shocking scandals



© Peter Upton [author *The Arab Horse*, Medina Publishing]

Turfa, a flea-bitten grey mare of the Keheilet Al Khorma strain, foaled in 1933. Presented as a Coronation Gift to King George VI by King Ibn Saud in December 1937. Watercolour courtesy of artist Peter Upton

In London at the beginning of the 20th century more than a quarter of a million horses moved people and goods around the crowded capital. Four decades earlier it was the congestion and mess created from horse drawn traffic that propelled the City of London to finance the construction of the world's first underground railway.

Equestrian sport and equine breeding are threaded into the fabric of our culture. The world's first equine breed, the Arabian horse, has over the centuries contributed most to this heritage, influencing every British breed and, perhaps most significantly, resulting in the iconic Thoroughbred. This in turn helped make the British Isles the preeminent home of horseracing (perhaps the world's oldest spectator sport) as well as show jumping and other equestrian pursuits. The Arabian horse also inspired and provided an extraordinarily rich and popular subject matter for artists, poets, authors and playwrights.

Although eclipsed by recent events that have engulfed the world of football, athletics and cycling, the equestrian world is not without its own scandals and highlights. Back in 2003 a Dutch trader was caught selling horsemeat imported from Mexico as halal beef to Muslim consumers. When unravelled this affair became Europe's biggest food scandal. More recently, as a consequence of the last financial crisis, thousands of horse owners found it increasingly difficult to maintain their animals. Horses were abandoned in large numbers, left malnourished or sent for slaughter. Recent estimates reveal that over 50,000 horses in Europe have 'disappeared'. Many ended up in the freezer

and chiller cabinets of supermarkets posing as cheap 'beef' burgers and ready meals for increasingly budget-strapped shoppers. In September undercover trading standards officers discovered a so-called exotic steakhouse in Watford passing off horse as zebra on its menu.

The scandals continue. Here, the UK's largest animal charity, the RSPCA, has also become the centre of a row after 12 horses, including Arabians, were placed in their care after rescue from a Lancashire farm. They were shot. Allegedly claims for veterinary and stabling expenses for the already dead, phantom animals were then lodged. The affair has caused alarm and outrage on Arab Horse Society chat forums.

In March 2015 the Fédération Equestre Internationale (FEI) ordered an independent investigation after the Telegraph Sport uncovered phantoms: 12 UAE-hosted endurance races were allegedly 'bogus' and never run

In March 2015 the Fédération Equestre Internationale (FEI), the global body governing equestrian sport, ordered an independent investigation after the Telegraph Sport uncovered more phantoms: 12 UAE-hosted endurance races that were allegedly 'bogus' and never run despite results appearing on the FEI website. Lord Stevens, the former Metropolitan Police chief, who now heads up Quest, a London-based integrity services agency providing 'Strategic intelligence and risk mitigation services to secure the integrity of people, property and critical assets, was called in to investigate. Several officials have been suspended and in October nearly 1,400 athletes, trainers, grooms, veterinarians, judges, technical delegates and stewards attended a series of Fédération Equestre Internationale (FEI) endurance educational courses in Dubai and Abu Dhabi, ahead of the endurance season. This is all part of a deal between the Emirates Equestrian Federation (EEF) and the FEI prior to the lifting of the provisional suspension following an investigation into equine welfare and non-compliance with FEI rules.

And this is not the first time that the services of Lord Stevens of Kirkwhelpington have been requested in the equestrian world. In 2013 the Godolphin racing operation of HH Sheikh Mohammed Makhtoum the ruler of Dubai was engulfed in doping allegations. This led, in March 2015, to the Emirati trainer, Mahmood al-Zarooni, being banned from racing worldwide for eight years for doping 15 horses at Moulton Paddocks in Newmarket.

In Saudi Arabia a new museum dedicated to the pure, desert bred Arabian horse is being established at Ad Diriyyah on the UNESCO World Heritage

The former Met Commissioner was called in to investigate veterinary practices after claims that steroids and banned substances had been used for treatment rather than for performance. And last year 22 Godolphin horses were prevented from running in Britain on the grounds they had been given steroids by Zarooni.

Events in Syria and Iraq are also impacting Arabian horses. Researchers have shown that Syria has been a remarkable hot spot for genetic diversity in the Arabian horse breed. Iraq too has a long history that embraces early domestication and inception of the first known pure horse breed, the Arabian, and its subsequent spread into the Arabian Peninsula. But further research and access to bloodlines have become impossible as large swathes of Iraq and Syria fall in and out of the control of ISIS, the rebels and the regime. The fate of precious bloodlines is now in question and caught up with mounting human strife, mass migrations and casualties. Given the scale of the tragedy, the horses rank low in priorities and it is impossible to monitor what has become of them, let alone their owners and dedicated breeders, across vast areas of the affected region.

In the meantime, controversies continue to rage on bloodlines and strains and animated debate fills the equine

blogosphere. Breeders and dealers of Arabian horses have been embroiled in allegations of fabricating pedigrees. This is nothing new. Over centuries Europeans travelled to the Levant in quest of purebred desert horses. They often ended up with so-called Bedouin desert bred Asil mares with long, yet often contentious pedigrees. The dubious status of their descendants continues to generate furious arguments.

However, not all in the equine world is gloom, controversy or embarrassment. Fortunately the arrival of sophisticated DNA testing techniques is helping clear up disputes on bloodlines and making breeders and owners reluctant to risk their reputation. Racing of purebred Arabians in the US and Europe is becoming ever more popular with meets at famous racecourses such as Newmarket and Keeneland in Kentucky. In Saudi Arabia a new museum dedicated to the pure, desert bred Arabian horse is being established at Ad Diriyyah on the UNESCO World Heritage site of the mud-brick capital of the First Saudi State. It is the first of its kind and scale in the Gulf. The new museum will have interactive exhibits dedicated to the breed, its history in Arabia as well as stables for showing, educational activities and demonstrations. When complete in 2017 the museum will rank with the 8,000 square-foot Al-Marah Arabian Horse Galleries, opened in 2010 as an attachment to the Kentucky Horse Park's International Museum of the Horse. The Galleries tell the story of the Arabian horse from ancient Arabia to the modern day and showcase the Arabian breed from its desert beginnings through its emergence across Europe and the journey across America.

Peter Harrigan is Editorial Director of Medina Publishing which has produced books on horses including the purebred Arabian. He is a senior contributor to Saudi Aramco World Magazine and has written on the heritage of the Arabian horse and horse domestication



Saudi Arabia has a huge corpus of rock art depicting Arabian Horses. This pre-Islamic frieze is at Jubba near Hail in NW Saudi Arabia and is unique in Arabia as it depicts a horse pulled chariot

Peter Morey and Amina Yaqin
discuss the importance of intercultural
trust and outline some ways to cultivate it

Muslims, trust and cultural dialogue

Photograph from the exhibition *Art of Integration: Islam in England's Green and Pleasant Land* held at the Brunei Gallery from April–June 2015. Photograph by Peter Sanders



© Peter Sanders Photography

All successful relationships are built on trust, as all successful societies must also be. In an era when trust between Muslim and non-Muslim communities in Western nations seems more vulnerable than ever, we need to try to understand what impedes trust and how we might combat these impediments to encourage greater confidence.

Muslims, Trust and Cultural Dialogue (MTCD) is a three-year research project, funded by the Research Councils UK, which aims to do just that. Headed by Professor Peter Morey from the University of East London, working in partnership with Dr Amina Yaqin's Centre for the Study of Pakistan at SOAS along with the Dialogue Society, British Library, the photographer Peter Sanders, researchers at the American University (Washington D.C.) and Michigan State University, MTCD has been exploring the conditions for intercultural trust in the modern world. Our approach has been to look across disciplines and spheres of activity – seeing how trust is

built in civil society, in culture and the arts and in business and finance – with the understanding that each of these areas depends on relationships of trust; finding out about successful trust-building in one sphere might help us see how trust can be more effectively nurtured in another.

If we define trust as an investment of belief in socially orientated intentions and actions in another (or others), we see that what applies to individual interactions also applies to bonds between different constituent parts of a group or nation. We place trust in our leaders to govern us, but more insistently we place trust in others in our day-to-day interactions. Thus, the project has both a theoretical dimension and a practical side. Issues such as multiculturalism and trust, radicalisation, state violence and Islamophobia have been considered in a series of conferences and seminars, alongside contemporary questions of trust in the burgeoning field of Islamic capital and branding. Understanding trust means understanding the social conditions

in which it can flourish, conditions which are far from straightforward in polycultural modern nations where ideas of what a 'good society' looks like, the balance of rights and responsibilities, and the parameters of free expression are all hotly debated. To get a practical handle on the question we have also undertaken case studies with community arts groups to see trust building in action.

In Britain, ideas of the nation are built on a particular post-Enlightenment liberal tradition of political thought with individualism at its heart. This individualism emerges both in the way rights are distributed and in an economic system that privileges individual labour, property and wealth. It places an emphasis on reconciling the interests of each with the rights of all to create a good society by appealing to enlightened self-interest. The liberal approach imposes a particularist Enlightenment understanding of western culture that tends to ignore Islamic traditions of philosophy that have historically influenced the European Renaissance. This includes the debates over the rights of communities and individuals as well as reflections on coexistence that came out of a multi-faith society in Andalusia.

Understanding trust means understanding the social conditions in which it can flourish, conditions which are far from straightforward in polycultural modern nations

The art scene in Britain is providing vibrant and alternative spaces for the emergence of a wide variety of interfaith and intercultural groups

The problem, as Bhikhu Parekh highlights, is that the current British tradition works with a model of human nature as universal, fixed and essential and community as a singular notion. This is clearly a problematic model for multicultural societies because it ignores the fact that humans are culturally embedded and that cultures differ significantly.

The focus on individualism also partly explains the challenge to the liberal consensus posed by contemporary forms of collective identity politics. Fighting back against the effects of this unwieldy diversity as enshrined in state multiculturalism, David Cameron sought to invoke and reinvigorate what he called a 'muscular liberalism' in his notorious Munich Speech in February 2011. The basic message was that 'we' in the West have a monopoly on the right way to organise a good society and we should expect other groups in our midst to sign up to it.

In this fraught context the challenge for a multicultural society is how to find a strong enough consensual basis for trust that takes into account cultural difference. Put another way, in the terms coined by Robert Putnam, how can we build bridging social capital between communities? How do we develop that so-called 'thin trust' that binds us to those we do not know and with whom we have limited first hand dealings, to go along with the 'thick trust' that develops from personal familiarity?

Opening up spaces where individuals and communities can come together, free from the restraints imposed by pre-determined (and biased) agendas, appears to be part of the solution. This is only one of the findings that has emerged from new fieldwork in the UK led by Research Associate, Dr Asmaa Soliman, and Research Assistant, Ms Alaya Forte. The fieldwork comprises five original case studies that research and document how the art scene in Britain is providing vibrant and alternative spaces for the emergence of a wide variety of interfaith and intercultural groups. The fieldwork has shown how communities have used the creative space to rebuild eroded trust and encourage intercultural dialogue in difficult contexts. There are important lessons that can be drawn from the grassroots level and that policymakers could benefit from.

The case studies include the Berakah

Project, a multi-faith choir; Love & Etiquette, a non-profit visual arts organisation; and MUJU, a Muslim and Jewish theatre company based at the Tricycle Theatre in London. Participant observation and in-depth interviews with organisers and participants has revealed what could be described as a 'toolkit' for building trust and intercultural relations: (1) the joint creation of a common and original arts project, which encourages a feeling of interdependence between group members in a spirit of mutual cooperation; (2) the occurrence of mutual vulnerability, which in turn promotes empathy and spiritual affinities; (3) the recognition of one's own humanity and the humanity of others through the particular medium of the arts; (4) the construction of a safe space that establishes shared values and ground rules in respect of each others' differences and cultural sensitivities; (5) consequentially, these art forms lend themselves to a new form of 'encountering' where dialogue and intercultural understanding naturally emerge as a result.

As the project enters its final stages we find ourselves in a heightened climate of political distrust between state and communities at all levels of society, underlining the necessity of developing narratives of trust that are not only socio-economic but also culturally and historically informed. Our work offers an important contribution in this challenging atmosphere, developing insights that seek to cut through

exclusive interpretations of British and European identity and envisioning the ways a broad-based but cohesive society can be reimagined in the interests of all its citizens.

For further details about the project please visit our website.

<http://www.muslimstrustdialogue.org/>

The authors of this piece are grateful to Alaya Forte and Asmaa Soliman for providing the text on the case study.

Peter Morey is Professor of English and Postcolonial Studies at the University of East London. Among his publications is Framing Muslims (Harvard University Press, 2011), co-written with Amina Yaqin. Since 2012 he has been a Research Councils UK Global Uncertainty Leadership Fellow heading the Muslims, Trust and Cultural Dialogue project; Amina Yaqin is Senior Lecturer in Urdu and Postcolonial Studies at SOAS and Chair of the Centre for the Study of Pakistan at SOAS. She is Project Partner for the research project Muslims, Trust, Cultural Dialogue

The Berakah Choir Concert. The Berakah Choir is an interfaith choir based in London. It aims to bring together people from different faith backgrounds in a shared passion for music. The choir belongs to the MTCD's (Muslims, Trust and Cultural Dialogue) research project 'Intercultural Arts Groups and the Question of Trust'. This picture was taken by MTCD during Berakah's recent 10th anniversary concert held on 4 June 2015 in London



© MTCD

Middle East in London photo competition results (2015)

For the third year running we have asked people to submit their best photographs of the Middle East as entries in our photo competition. Yet again the standard of entries on a wide

variety of subjects has been remarkable, and the choice of winners very difficult to make. We are delighted to announce that the winner of the first place prize this year is Rayan Azhari with his image

of Latakia, Syria. Four additional photos won commendations. We are grateful to all who took part in the competition and look forward to seeing what the next competition in 2016 will bring.



© Rayan Azhari

Winning photograph 'Latakia – Syria'

Rayan Azhari is a self-taught photographer from Syria. He has a BSc in Architecture from October University (Latakia, Syria), which helped him to refine and develop the way he sees the world. He became interested in long-exposure photography after he purchased his first DSLR in 2009. To Rayan, photography gives individuals the power to freeze a very specific moment in time, to make it eternal. It points out the little things that most of us ignore in daily life. This picture was taken in March 2011. It is one of the last pictures Rayan took in Syria. To him, the image symbolises the uprising – which had just started at the time. Rayan spent two years in Syria taking pictures of buildings, cities and nature: things that have been destroyed as a result of the war. To see more of Rayan's photographs, visit his page on Flickr: www.flickr.com/photos/rayanazhari/



Commendation photograph 'Hidden Doors of Tunis'

Since 2008 Hal Wardroper has had the pleasure of travelling all over the Middle East and North Africa as a student of Arabic. Rather than photographing famous sites and landmarks, Hal feels the most interesting shots can be captured while wandering a city's streets. He stumbled across this door whilst exploring Tunis and practicing his Arabic in the run up to his final exams. The door led to a school for disabled children where, upon entry, he was treated like an honoured guest. He enjoyed the 'legendary hospitality of the Arabs' behind this beautiful door, quite literally, to another world.



Commendation photograph 'Ishak Pasha Palace in the Morning'

Dr Ioannis N. Grigoriadis received his PhD in Politics at SOAS in 2005 and has been teaching at Bilkent University in Ankara since 2009. Travel photography is one of his hobbies. Pictured here, the Ishak Pasha Palace – located just a few kilometres from Turkey's border with Iran – was built as an Ottoman provincial palace and administrative complex in the 18th century and features a unique combination of Ottoman, Iranian, Armenian, Georgian and Western architectural elements. It enjoys a dominant position over the Kurdish-inhabited town of Doğubayazıt and its plain, opposite the iconic Mount Ararat.



Commendation photograph 'Al Shuhada Street'

Al Shuhada Street (Hebron, West Bank) may be perceived as another victim of the ongoing cycle of atrocities committed within the region. Here Israeli soldiers man checkpoints that stand like bookends. When addressed by them one gets a true sense of Al Shuhada Street's desolate nature. Following the second intifada, the street was closed off to the Palestinian pedestrians who once gave it life. The abandoned façades of the buildings adorned by cracked shutters make for an almost cinematic interpretation. The desolation is not intentional, but rather a victim of the Israeli regime.



Commendation photograph 'Forgotten Postcards'

Kristine Evje is a postgraduate student studying migration and Arabic at SOAS. Her experiences with language classes for asylum seekers in Norway sparked her interest in Arabic and Middle Eastern cultures. During a semester abroad in Jordan in 2013, she recalls feeling incredibly welcome in a region where foreigners increasingly elect not to go. Near-empty hotels and tour buses demonstrated how the conflicts in Jordan's neighboring countries had an effect on its own tourism industry. In this photo, taken in downtown Amman, we see postcards depicting Jordan's historic sights. It seems almost as if the merchant – who never replaced them – and the postcards themselves have given up hope that they will ever be filled with 'wish-you-were-heres'.

Fahmida Suleman, curator of the exhibition, provides a glimpse of what *Life and sole* showcases

Life and sole: footwear from the Islamic world

British Museum, Room 34
Until 15 May 2016

Luxury begins the day a man starts wearing shoes. (Tuareg proverb, North Africa)

Shoes often reflect a person's identity, status, profession or lifestyle. Footwear can also reveal something of a person's beliefs, customs, pastimes and traditions. The current exhibition at the British Museum, *Life and sole: footwear from the Islamic world*, explores these themes through a selection of shoes, sandals, slippers, clogs, boots and related objects from North Africa, Turkey, the Middle East, Iran, Central Asia and South Asia. Dating from the 1800s to the present day, the objects on view attest to the richness and variety of designs, materials and manufacturing techniques from across the Islamic world.

The display includes shoes for ceremonial occasions, such as a pair of richly

embroidered red leather slippers (*tarkasin*) made in Ghadamis, in western Libya that would have formed an essential element of a bride's wedding trousseau. The tongues of these hand-stitched slippers are cut into the shape of *khamsas* or 'Hands of Fatima' and their uppers are embellished with shiny metal studs, all of which protect the bride from the 'eye of envy' and deflect harmful forces, keeping her safe. A pair of men's sandals from southern Yemen exemplifies footwear for extreme environments. They are constructed with distinctive shields on top that are designed to flap when worn in order to frighten away any snakes or scorpions that might be lurking in the desert. Made in the Governorate of Abyan in the 1980s, the style is also popular in neighbouring Saudi Arabia.

The display also explores the role of

footwear as markers of social and cultural identity, status symbols and class indicators. A pair of wooden stilted bath clogs (called *nalin* in Turkish) from 19th-century Ottoman Turkey elucidates this point (fig. 1). Each clog, measuring 26 cm in height (over ten inches), is decorated with inlaid mother-of-pearl and a velvet strap ornamented with gold thread embroidery and spangles. This style of footwear was made across Ottoman Turkey, Egypt and the Levant and worn by urban women within the home and the *hammam*.

Although designed for the practical purpose of raising the wearer's feet off the wet and dirty floor, moving around in them often required the help of a personal attendant for support. Additionally, the high level of craftsmanship and luxurious materials of these bath clogs indicate that only an upper-class client could have afforded them. Women scrutinised one another in the confines of the bathhouse not only in terms of their physical beauty but equally for the splendour of their bathing accoutrements (from embroidered towels to footwear). Known as *qabqab* in Arabic (plural *qabaqib*) – which is derived from the clacking sound they made on the marble floors of the bathhouse – these shoes are a reflection of the social and class hierarchies embedded within Ottoman society.

The exhibition also includes contemporary artwork by the Palestinian fashion designer, Omar Joseph Nasser-Khoury, which draws on the iconic form of the Ottoman *qabqab* in order to engage with a more modern tale of Middle Eastern politics and society (fig. 2). Entitled 'The PLO Clogs, Prototype II (Deconstructed)',



Nasser-Khoury designed and constructed his clogs from beech wood in East Jerusalem and had them laser-engraved and hand-inlaid with mother-of-pearl by two Palestinian craftsmen, Osama Handal (Bethlehem) and Hanna Yateem (Beit Sahour), respectively. The deconstructed clogs are made using the resized outlines of the Palestine Liberation Organization's (PLO) logo for the footing, and the design of the six identical stilts of the clogs are references to the concrete slabs of the West Bank Separation Wall. The inscriptions on the stilts are inspired both by the graffiti on the Wall and inscriptions on traditional talismanic seals and amulets (fig. 3).

In Nasser-Khoury's view, the 19th-century clogs historically reflect the decadence of the Ottomans and his PLO Clogs, similarly, offer a metaphorical comment on what he sees as 'the dysfunctionality of the Palestinian political establishment. In their capacity as footwear, the PLO Clogs are totally impractical and almost dangerous to wear; very much like the relationship the PLO now has with the Israeli Occupation.' Furthermore, Nasser-Khoury's clogs are designed using his own feet as templates and are physically very large and masculine, therefore subverting the notion of gender specific fashion and footwear.

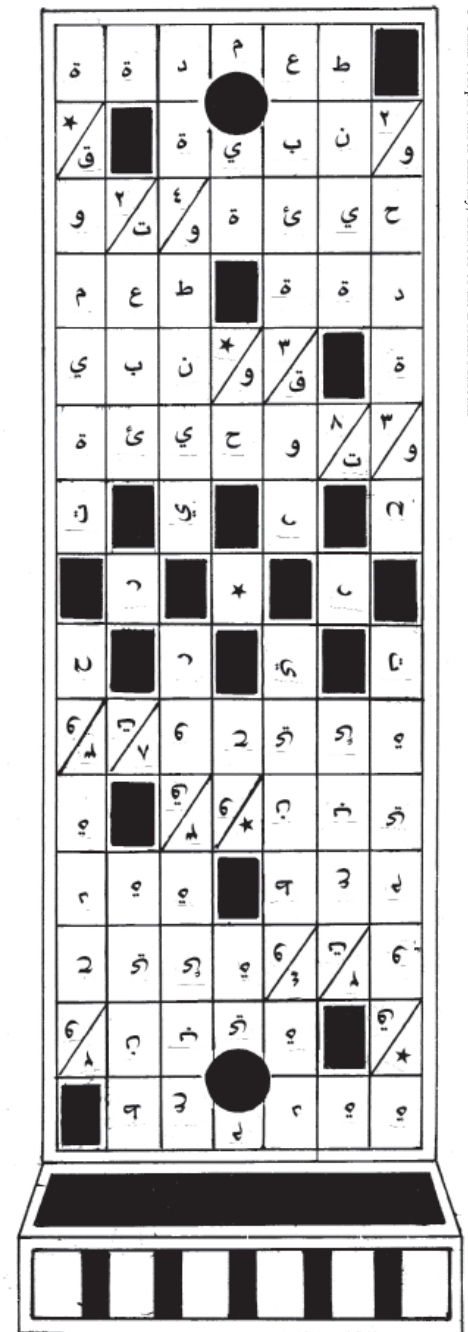
The numbers and letters on the stilts also reference the longstanding and widespread belief in the use of talismans and amulets within Middle Eastern contexts to protect the wearer from the 'evil eye', malevolent spirits (*jinn*) or disease. Such amulets are often inscribed with sacred texts, magic numbers and letters, and talismanic squares and symbols to increase their efficacy. In the same vein the six stilts,

which are meant to precariously prop up the PLO Clogs, are also engraved with talismanic squares with Arabic letters and numbers although, ironically, the letters are not derived from sacred texts but from the PLO slogan: National Unity (*wahda wataniyya*), National Mobilisation (*ta'bi'a qawmiyya*) and Freedom (*hurriyya*). Similarly, the numbers engraved on the six identical stilts are 242 and 338 – the two key United Nations Resolutions for Palestine. According to the designer, 'such Party slogans and UN Resolutions remain symbolic, almost sacred, even though they are becoming increasingly meaningless to Palestinians.'

Structurally and technically Nasser-Khoury's work draws inspiration from the fashion and footwear traditions of the Ottoman world of which the British Museum has one of the richest ethnographic collections. The clogs carry a strong tone of irony and cynicism, much like the rest of the designer's work. Despite what this might suggest, Nasser-Khoury's PLO Clogs are underlined by a strong ethic of hope and playfulness.

Visit www.britishmuseum.org for further details of the programme of gallery talks and events

Dr Fahmida Suleman is Phyllis Bishop Curator for the Modern Middle East at the British Museum and Curator of Life and sole: footwear from the Islamic world, supported by Steven Larcombe and Sonya Leydecker, on view in Room 34 until 15 May 2016



© Omar Joseph Nasser-Khoury; Trustees of the British Museum



© Omar Joseph Nasser-Khoury

(Opposite) Figure 1, Women's bath clogs inlaid with mother-of-pearl. Turkey, 1800-1850. Gift of Henry Christy. BM reg. no. As.1553.a-b

(Left) Figure 2, 'The PLO Clogs', Prototype II (Deconstructed). Omar Joseph Nasser-Khoury. Beech wood, mother-of-pearl and silk. East Jerusalem, Palestine, 2014. BM reg. no. 2015,6039.1.a-h. Photo courtesy of the Trustees of the British Museum

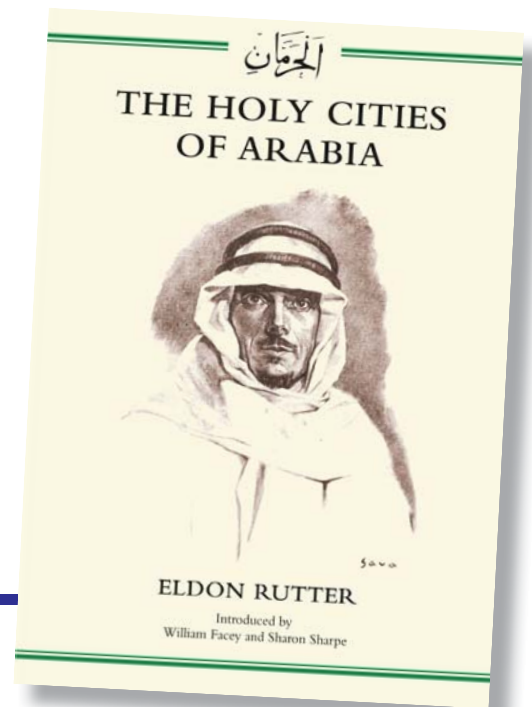
(Above) Figure 3, Line drawing of the engravings on the stilts of 'The PLO Clogs'

The Holy Cities of Arabia

By Eldon Rutter

Arabian Publishing, June 2015, £40.00

Reviewed by John Shipman



This book caused a sensation when it was first published, in two volumes, in 1928. But the fame of its author, Eldon Rutter, was short-lived and his exceptional work soon forgotten. So this reprint of *The Holy Cities of Arabia* seeks to rescue this major classic of Arabian travel literature from undeserved oblivion. The book is a treasure house of descriptive writing, social anthropology, Islamic history and scholarship. William Facey, the publisher and co-author with Sharon Sharpe of the reprint's masterly introduction, has already single-handedly rescued from obscurity two previous English visitors to Mecca: John Keane (2006) and Lady Evelyn Cobbold (2008). This reprint is his most ambitious and taxing project.

Rutter was born in 1894 in Camberwell. The premature death of his father obliged him to leave school at 16. Military service as a trooper during WWI took him to Egypt and Palestine. After the war he spent nearly four years working for Nestle in Penang, Malaya, where he learned Arabic from Hadhrami immigrants and formally converted to Islam. After his return from the Far East in 1924, he spent a year in Egypt studying the theology of his adopted faith in preparation for his pilgrimage to Mecca and Medina in 1925/26. The Hijaz was in turmoil due to the incursions of the Wahhabis, the 'Ikhwan', a fanatically puritan sect of Islam. Mecca had fallen to them and Medina was under siege. Their seizure of Jeddah completed the overthrow of Hashemite rule

in the Hijaz. Under Wahhabi occupation a foreigner risked denunciation as a spy and death.

Facey argues persuasively that Rutter's pilgrimage was motivated by faith not subterfuge. He adopted the identity of a Syrian merchant because he wished to remain as inconspicuous as possible. The sheer magnitude and scope of his book, let alone the feat of memory and covert note-taking it involved, must have been inspired by his conversion. Rutter, like John Keane and Arthur Wavell before him, was refreshingly free from racial prejudice; he also had an artist's eye for detail and his surveys of buildings and sites of visitation were done with the precision of an architect.

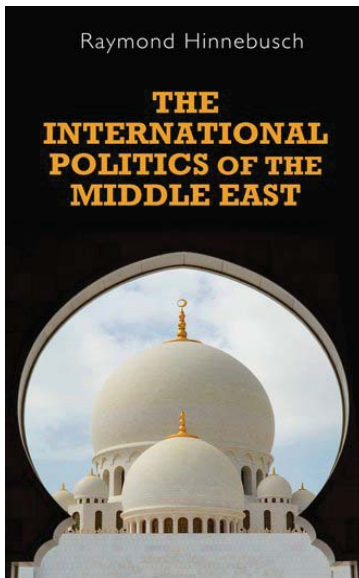
He spent ten months in Mecca – longer than any previous Western visitor – and then two months in Medina where he was the first Westerner to witness the wave of wanton destruction perpetrated by the Wahhabis during and after their recent siege of the city. During his first visit to the Haram of the Great Mosque in Mecca he glimpsed Sultan (later King) Abdul Aziz about to perform the *towaf*. They were to meet several times. Rutter's admiration for Abdul Aziz was matched by his contempt for his Wahhabi militia.

Rutter returned to Arabia in 1929/30 with a view to making a north-south crossing of the Empty Quarter but his ambition was thwarted by tribal politics. Instead he travelled to Hail. This was his last visit to Arabia.

Rutter was not wholly innocent of subterfuge. For unexplained reasons he changed his given names of Clement Edward to Eldon and knocked four years off his actual age, possibly to reduce the gap between him and his future wife; she was only 19 but he 36 when they married in 1930. Impecunious, often jobless and leading an increasingly nomadic existence, Rutter became a largely absentee husband and father to his two children. The strain on his marriage resulted in divorce. It is sad that the promise of his early literary success ended on a note of anti-climax. Rutter left for Venice in 1956 and was never seen again.

Mecca's skyline and landscape have changed almost beyond recognition since Rutter's time due to recurrent redevelopment driven by the onus of having to accommodate an ever increasing influx of pilgrims. People complain that modernity and consumerism have compromised the city's sacred identity, making the pilgrimage an adjunct of the retail trade. Rutter's vivid evocation of Mecca may serve as a timely antidote.

Before retirement John Shipman served as a diplomat in Saudi Arabia and the Gulf. He was Editor of the British-Yemeni Society Journal, 1998-2014

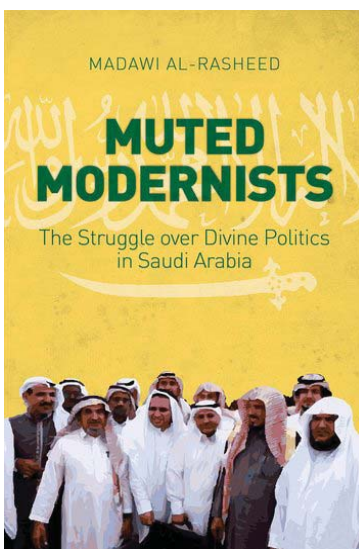


The International Politics of the Middle East (Second edition)

By Raymond Hinnebusch

This book systematically combines international relations theory and Middle East case studies to provide a macro overview of the international relations of the region. Topics include the place of the Middle East in the wider global system; the role of Arabism and Islam in regional politics; the impact of state formation in the region on its international relations; comparative foreign policy making looking at pivotal country cases, including Egypt, Syria, Saudi Arabia and Turkey; major regional wars and efforts at order building; the role of US hegemony and the two Iraq wars and the impact of the Arab Uprising on regional politics.

August 2015, Manchester University Press, £19.99

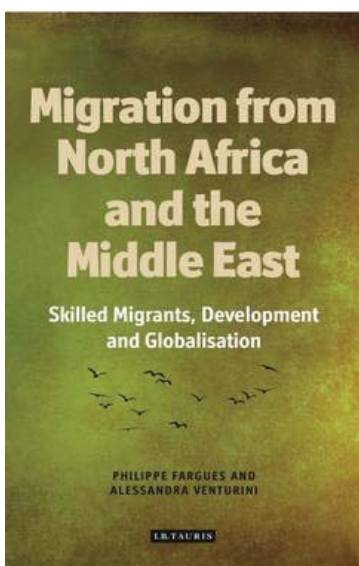


Muted Modernists: The Struggle over Divine Politics in Saudi Arabia

By Madawi Al-Rasheed

In her new book Madawi Al-Rasheed examines a long tradition of engaging with modernism that gathered momentum with the Arab uprisings and incurred the wrath of both the Saudi regime and its Wahhabi supporters. With this nascent modernism, constructions of new divine politics, anchored in a rigorous reinterpretation of foundational Islamic texts and civil society activism, are emerging in a context where an authoritarian state prefers its advocates to remain muted. Based on a plethora of texts written by ulama and intellectuals, interviews with important modernist interlocutors, and analysis of online sources, the author debunks several academic and ideological myths about a country struggling to free itself from the straitjacket of predetermined analysis and misguided understandings of divine politics. She also challenges much of the scholarly received wisdom on Islamism in general, blurring the boundaries between secular and religious politics.

November 2015, Hurst, £35.00

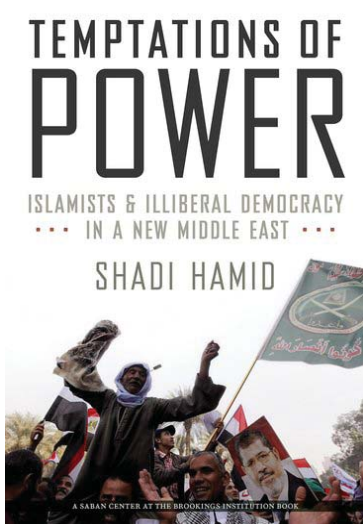


Migration from North Africa and the Middle East: Skilled Migrants, Development and Globalisation

Edited by Alessandra Venturini and Philippe Fargues

The countries of the Southern and Eastern Mediterranean (SEM) and those in Sub-Saharan Africa (SSA) are crucial to the development of the world economy. Highly skilled migration to and from these regions is key to the recent socio-political transformations that have occurred across the world. Despite this, in the states concerned, skilled migration remains an underlying 'issue of concern', rather than at the top of political agendas, leading to a spectrum of unclear and uncoordinated legal and policy frameworks. Containing a series of thematic and country-specific overviews, this book highlights the specificity of each region, and identifies and analyses key demographic, economic, legal and political data.

June 2015, IB Tauris, £62.00

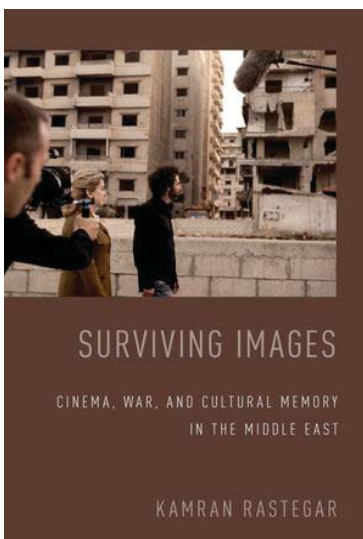


Temptations of Power: Islamists and Illiberal Democracy in a New Middle East

By Shadi Hamid

In this book, Shadi Hamid draws on hundreds of interviews with leaders and activists from across the region to advance a new understanding of how Islamist movements change over time. He theorises that repression 'forced' Islamists to moderate their politics, work in coalitions, de-emphasise Islamic law and set aside the dream of an Islamic state. Meanwhile, democratic openings in the 1980s – and again during the Arab Spring – pushed Islamists back toward their original conservatism. With the uprisings of 2011, Islamists found themselves in an enviable position, but one for which they were unprepared. However pragmatic they may be, their ultimate goal remains the Islamisation of society. When the electorate they represent is conservative as well, they can push their own form of illiberal democracy while insisting they are carrying out the popular will. This can lead to overreach and significant backlash. Yet, while the Egyptian coup and the subsequent crackdown were a devastating blow for the Islamist 'project', obituaries of political Islam are premature.

November 2015, Oxford University Press, £12.99

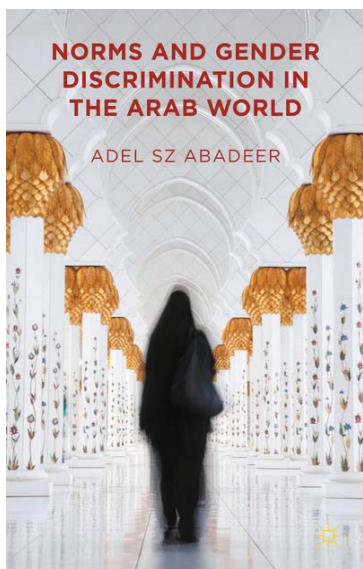


Surviving Images: Cinema, War, and Cultural Memory in the Middle East

By Kamran Rastegar

Surviving Images explores the prominent role of cinema in the development of cultural memory around war and conflict in colonial and postcolonial contexts. It does so through a study of three historical eras: the colonial period, the national-independence struggle, and the postcolonial. Beginning with a study of British colonial cinema on the Sudan, then exploring anti-colonial cinema in Algeria, Egypt and Tunisia, followed by case studies of films emerging from postcolonial contexts in Palestine, Iran, Lebanon, and Israel, this work aims to fill a gap in the critical literature on both Middle Eastern cinemas, and to contribute more broadly to scholarship on social trauma and cultural memory in colonial and postcolonial contexts. This work treats the concept of trauma critically, however, and posits that social trauma must be understood as a framework for producing social and political meaning out of these historical events. Social trauma thus sets out a productive process of historical interpretation, and cultural texts such as cinematic works both illuminate and contribute to this process.

May 2015, Oxford University Press, £20.49



Norms and Gender Discrimination in the Arab World

By Adel SZ Abadeer

The marginalisation of women can often be linked to certain embedded informal norms, especially in collectivist communities in developing countries. Understanding the roots and processes of marginalising women is vital for designing and proposing effective interventions against many forms of gender discrimination in these societies. In this book, Abadeer incorporates informal norms such as religion, mores, myths, taboos, codes of conduct, customary laws and traditions into the structure of formal rules (e.g. polity, judiciary, law and the enforcement of law), which in turn influence the governance of the transactions. He also examines how these norms influence the behaviours of women, men, collectivist units and society overall, and how those behaviours affect their well-being.

October 2015, Palgrave Macmillan, £19.00

Scott Redford

Professor of Islamic Art and Archaeology, SOAS

Scott Redford joined SOAS last year as Nasser D. Khalili Chair in Islamic Art and Archaeology in the Department of the History of Art and Archaeology. He moved to London from Istanbul, Turkey, where he taught in the Department of Archaeology and History of Art at Koç University and served as Founding Director of Koç University's Research Centre for Anatolian Civilisations. At SOAS, Redford replaced Professor Doris Behrens-Abouseif, who retired in 2014 after a distinguished career.

Professor Redford wrote his doctorate at Harvard University with Oleg Grabar. Before moving to Koç University, he taught at Georgetown University. Redford has worked in Egypt, excavating at Fustat (Old Cairo) as part of American University in Cairo excavations there, as well as on the Red Sea as part of University of Chicago excavations at the medieval Islamic port of Quseir. In addition, he has excavated with missions from the CNRS (Paris) in Cyprus and in the United Arab Emirates. But archaeology doesn't consist entirely of fieldwork: he also spent two years in Philadelphia working for Professor Renata Holod on the classification and analysis of finds from University of Pennsylvania excavations at the medieval Islamic city of Rayy, Iran in the 1930s.

However, most of Redford's scholarly efforts have centred on Turkey. His excavations in southeastern Turkey in the 1980s formed the basis of his doctoral dissertation and first book: *The Archaeology of the Frontier in the Medieval Near East: Excavations at Gritille, Turkey* (Philadelphia, 1998). Here, working as part of a team from Bryn Mawr College, he helped uncover remains of a 12th-century fort guarding a crossing of the Euphrates River. This site, which formed part of the short-lived Crusader County of Edessa, led Redford to an abiding interest in the material

culture of both the Crusader states established in the eastern Mediterranean in the 12th and 13th centuries and their Islamic and Christian neighbours. He continued studying Crusader as well as Islamic material as Director of Medieval Operations at Bilkent University excavations at the southern Turkish site of Kinet between 1996 and 2005. At present, with a grant from the Getty Foundation's Connecting Art Histories programme, he is conducting a two-year seminar on the art history and archaeology of the period of the Crusades.

In addition to the Crusades, Redford has worked extensively on another medieval dynasty, the Seljuks of Anatolia, who ruled in what is now Turkey. He has published three books and many articles on various aspects of the Seljuks and medieval Islamic culture in Anatolia, including gardens, caravansaries, fortifications, and inscriptions. His books on the Seljuks include *Landscape & the*

State in Medieval Anatolia: Seljuk Gardens and Pavilions of Alanya, Turkey (2000), *Victory Inscribed: The Seljuk Fetihname on the Citadel Walls of Antalya, Turkey* (with Gary Leiser, 2008) and most recently, last year's *Legends of Authority: The 1215 Seljuk Inscriptions of Sinop Citadel, Turkey*.

At SOAS, Redford's archaeological experience leads him to incorporate archaeology into his art history classes on the period of the Crusades, medieval Anatolia, the Caucasus, Iran, Central Asia and the Ottoman Empire. In term 1 this year, he is teaching an MA course on Islamic archaeology. In it, he uses material in SOAS's own collections, as SOAS has a long and rich tradition of Islamic archaeology dating back to the 1950s. In all of his courses, he takes advantage of the rich Islamic art holdings of the British Museum, the Victoria & Albert Museum, the British Library and other cultural institutions in London.



Scott Redford on a scaffold studying a Persian verse inscription from 1215 on the citadel walls of Sinop, a Black Sea port in Turkey

Events in London

THE EVENTS and organisations listed below are not necessarily endorsed or supported by *The Middle East in London*. The accompanying texts and images are based primarily on information provided by the organisers and do not necessarily reflect the views of the compilers or publishers. While every possible effort is made to ascertain the accuracy of these listings, readers are advised to seek confirmation of all events using the contact details provided for each event.

Submitting entries and updates: please send all updates and submissions for entries related to future events via e-mail to mepub@soas.ac.uk

BM – British Museum, Great Russell Street, London WC1B 3DG

SOAS – SOAS, University of London, Thornhaugh Street, Russell Square, London WC1H 0XG

LSE – London School of Economics and Political Science, Houghton Street, London WC2 2AE

DECEMBER EVENTS

Tuesday 1 December

1:15 pm | **The Dinar and its Significance** (Gallery Talk) Rebecca Horton (BM). Organised by: BM. Admission free. Room 68, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

4:30 pm | **The Revival of Nationalism and Secularism in Modern Iran** (Lecture) Pejman



Noor Abu Arafah, *Observational Desire on a Memory that Remains*, 2014. Suspended Accounts - Young Artist of the Year Award 2014 (YAYA14) (See Exhibitions, p. 34)

Abdolmohammadi (LSE). Organised by: LSE Middle East Centre. The last 15 years has seen a new generation emerge in Iran with a renewed social, political and cultural awareness: new ideas related to democracy and constitutionalism are again gaining momentum and support. This situation, it is argued, might likely lead Iran toward a “Renaissance” phase. Chair: Roham Alvandi (LSE). Admission free. Pre-registration required. Room 9.04, Tower 2, Clement's Inn, LSE. **T** 020 7955 6198 **E** s.sfeir@lse.ac.uk **W** www.lse.ac.uk/middleEastCentre/

5:15 pm | **The Arts of Transitional Justice: Song as Truth-Telling and Memory in South Sudan** (Seminar) Angela Impey (SOAS). Organised by: Department of Music, School of Arts, SOAS.

Impey's presentation focuses on the Dinka ox-songs in South Sudan and how, in their capacity as public hearings, songs function as judicial instruments of narration, listening and understanding, offering discursive spaces for the expression of multiple public positions and forms of agency. Admission free. Room G52, SOAS. **E** ai6@soas.ac.uk **W** www.soas.ac.uk/music/events/

Wednesday 2 December

1:00 pm | **A Philosophy to 'underlabour' for Islam in a Multi-Faith World: Islamic Critical Realism** (Seminar) Matthew Wilkinson (Centre of Islamic Studies, SOAS). Organised by: Centre of Islamic Studies, SOAS. The philosophy of critical realism so fittingly ‘underlabours’ for the contemporary

interpretation of Islamic doctrine and practice in multi-faith contexts as to suggest a distinctive branch of contemporary Islamic philosophy of religion specifically suited for this purpose: Islamic Critical Realism (ICR). Admission free. Room B111, SOAS. **E** cis@soas.ac.uk **W** www.soas.ac.uk/islamicstudies/events/

5:00 pm | **Navigating the Euro/African Border and Migration Nexus through the Borderscape Lens: A Multi-sited Exploration of the Italian/Tunisian Borderscape 'Beyond the Line'** (Seminar) Chiara Brambilla (Centre for Research on Complexity (CERCO), University of Bergamo, Italy) Organised by: Centre for Migration and Diaspora Studies, SOAS. Brambilla looks at how the Euro/African border and migration nexus at and across the

Mediterranean has emerged as a crucial space for investigating borders not as taken-for-granted entities exclusively connected to the territorial limits of nation-states, but as mobile, relational and contested sites, thereby exploring alternative border imaginaries 'beyond the line'. Admission free. Room G52, SOAS. **E** cb92@soas.ac.uk **W** www.soas.ac.uk/migrationdiaspora/seminarsevents/

6:00 pm | **The State of Algeria: The Politics of a Post-Colonial Legacy** (Lecture) Malika Rebai Maamri (National Postgraduate School of Political Science). Organised by: LSE Middle East Centre. Launching her book, Malika Rebai Maamri argues that Algeria's postcolonial history and politics are, in fact, a series of attempts to come to terms with the dire consequences of this colonial past. Chair: John King (Society for Algerian Studies). Admission free. Pre-registration required. Room 9.04, Tower 2, Clement's Inn, LSE. **T** 020 7955 6198 **E** s.sfeir@lse.ac.uk **W** www.lse.ac.uk/middleEastCentre/

6:30 pm | **Yalda Event** Organised by: Iran Heritage Foundation (IHF). Yalda is celebrated on the eve of the winter solstice, marking the turning point at which the days once again start to get longer, symbolizing the triumph of light over darkness. The evening will include a brief presentation on the history and significance of Yalda as well as poetry readings by Narguess Farzad (SOAS) and Alan Williams (Manchester University), followed by a reception with drinks and traditional nibbles. Tickets: £10/Friends of IHF free. Asia House, 63 New Cavendish Street, London W1G 7LP. **T** 020 7493 4766 **E** info@iranheritage.org **W** www.iranheritage.org

Thursday 3 December

4:00 pm | **The Living Landscapes of Oman and Jordan in the Bronze Age** (Lecture) Caroline Cartwright (BM). Lecture illustrating how Bronze Age

peoples in two very different geographical regions capitalised on their local environments and resources. Organised by: BM. Admission free. Pre-registration required. BP Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

7:00 pm | **Contemplative Geometry: Reflections on Islamic Art** (Lecture) Richard Henry. Organised by: The Temenos Academy. Richard Henry explores the symbolism of geometric forms, the visual hierarchy within Islamic art and the underlying language of symmetry hidden beneath surface patterns. The talk will be illustrated by examples of the speaker's own work, in addition to photographs from his extensive studies across the Islamic world. Tickets: £5/£3.50 conc./students with ID free. The Royal Asiatic Society, 14 Stephenson Way, London NW1 4HD. **T** 01233 813663 **E** temenosacademy@myfastmail.com **W** www.temenosacademy.org

Saturday 5 December

7:30 pm | **From Napoleon with Love: 200th Anniversary of Piano in Persian Music** (Concert) The

first piano known to have arrived in Persia was a gift from Napoleon Bonaparte to Fath'Ali Shah of the Qajar dynasty. This concert celebrates the 200th anniversary of Piano in Persian music and the emergence of a new generation of highly versatile Iranian pianists and composers, including for the first time women composers in Iran. Tickets: £20. Leighton House, 12 Holland Park Road, London W14 8LZ. **T** 0787 389 4483 **E** info@navaarts.co.uk **W** www.navaarts.co.uk

Monday 7 December

5:15 pm | **Agricultural Potential in the Sudans: Past Experience and Future Outlook** (Lecture) Organised by: Centre of African Studies, SOAS. The prospects for Sudan and South Sudan to become major agricultural producers have been deliberated for over a century. Most have failed or had limited success. Experts from the field will discuss the failures and successes of these projects and evaluate the pros and cons of the continued pursuit of modern intensive crop production. Part of the Sudan & South Sudan Series. Chair: Mawan Muortat. Admission free. Room

4429, SOAS. **E** cas@soas.ac.uk **W** www.soas.ac.uk/cas/events/

6:15 pm | **The Aramaic Magic Bowls in the Schøyen Collection and their Importance for the Study of Late Antique Mesopotamia** (Seminar) Siam Bhayro (Exeter). Organised by: The London Centre for the Ancient Near East. Ancient Near East Seminar series. Convenor: Andrew George, SOAS. Admission free. L67, SOAS. **E** ag5@soas.ac.uk **W** http://banealcane.org/lcane/

Tuesday 8 December

1:15 pm | **The Arts in Fatimid Egypt** (Gallery Talk) Venetia Porter (BM). Organised by: BM. Admission free. Room 34, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

5:45 pm | **7 Sides of A Cylinder - 7 Short Films by 7 Iranian Filmmakers** (Film) Organised by: London Middle East Institute, SOAS (LMEI) and the Centre for Iranian Studies. Screening of 7 Sides of a Cylinder, a multi-vocal film that addresses the importance of the Cyrus Cylinder and its first-ever tour

7 Sides of A Cylinder - 7 Short Films by 7 Iranian Filmmakers (See December Events, Tuesday 8 December, above)



of the United States through the eyes of seven young Iranian and Iranian-American filmmakers. Straddling historical and cultural spaces, each filmmaker examines the Cylinder's significance to the construction of Iranian identity across three continents. Followed by a Q&A with the producer Haleh Anvari. Chair: Saeed Zeydabadi-Nejad (SOAS). Part of the LMEI's Tuesday Evening Lecture Programme on the Contemporary Middle East. Admission free. Khalili Lecture Theatre, SOAS. **T** 020 7898 4330/4490 **E** vp6@soas.ac.uk **W** www.soas.ac.uk/lmei/events/

7:00 pm | **The War in Yemen: Political and Social Developments** (Panel Discussion) Organised by: The British-Yemeni Society and the Royal Society for Asian Affairs. Speakers: Baraa Shiban (Yemen's National Dialogue Conference Member), Noel Brehony CMG (MENAS Associates) and Andre Heller Perache (Médecins Sans Frontières). Discussant: Nawal al-Maghafi (Freelance Producer and Reporter). Admission free. Pre-registration required **E** sec@b-ys.org.uk. Khalili Lecture Theatre, SOAS. **W** www.b-ys.org.uk

7:00 pm | **British Museum/ The Guardian Public Forum: Coexistence and Conflict: Can Egypt's Past Inform the Future?** Organised by: BM. Chaired by Jon Snow, Channel 4 News, and introduced by Neil MacGregor, Director of the BM. Includes a private view of the exhibition Egypt: faith after the pharaohs (See Exhibitions p. 34) With BM Trustee and commentator on religious affairs Karen Armstrong, writer and BM Trustee Ahdaf Soueif, writer and former Egypt correspondent for The Guardian Jack Shenker, and Khaled Fahmy, American University in Cairo. Tickets: £15/£12 BM Members/ conc.

Wednesday 9 December

6.00 pm | **After the Nuclear Deal: Iranian Foreign Policy**

in the Middle East (Lecture) Dina Esfandiary (King's College London). Organised by: LSE Middle East Centre. With the July 2015 nuclear agreement with Iran, attention has shifted to regional security. Esfandiary discusses who makes foreign policy decisions in Iran, Iran's regional policy and explores the impact of the nuclear agreement on its efforts in Iraq and Syria. Chair: Roham Alvandi (LSE). Admission free. Room 3.02, Clement House, LSE. **T** 020 7955 6198 **E** s.sfeir@lse.ac.uk **W** www.lse.ac.uk/middleEastCentre/

7:00 pm | **Imitation and Innovation in Eighteenth-Century Istanbul: the Serpent Fountain of Sa'dabad** (Lecture) Ünver Rüstem (Pembroke College, University of Cambridge). Organised by: Islamic Art Circle at SOAS. Part of the Islamic Art Circle at SOAS Lecture Programme. Chair: Scott Redford (SOAS). Admission free. Khalili Lecture Theatre, SOAS. **T** 0771 408 7480 **E** rosalinghaddon@gmail.com **W** www.soas.ac.uk/art/islac/

Thursday 10 December

10.00 am | **Egypt and Empire: Religious Identities from Roman to Modern Times** (Two-Day Colloquium: Thursday 10 - Friday 11 December) Organised by: BM. Colloquium bringing together over 20 international scholars to discuss the ways in which empire has shaped, or been shaped by, religion in Egypt up to the 20th century. Tickets: Various. Stevenson Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

5:30 pm | **Egyptian Religious Identities under Imperial Rule: Critical Reflections** (Lecture) Organised by: BM. Roger Bagnall (Institute for the Study of the Ancient World at New York University). In his keynote address (see colloquium above) Bagnall looks at the emergence of religious identity in Egypt from Hellenistic times to the Arab conquest and its relationship to imperial rule.

Followed by a private viewing of the exhibition Egypt: faith after the pharaohs and a reception (see Exhibitions p.). Tickets: Various. Stevenson Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

6:00 pm | **The British Mosque: Fragments of an Alternative Architecture** (Talk) Kaveh Bakhtiar (Independent Scholar). Organised by: Royal Asiatic Society. Admission free. Royal Asiatic Society, 14 Stephenson Way, London NW1 2HD. **T** 020 7388 4539 **E** ar@royalasiaticsociety.org **W** http://royalasiaticsociety.org/

Friday 11 December

10.00 am | **Egypt and Empire: Religious Identities from Roman to Modern Times** (Two-Day Colloquium: Thursday 10 - Friday 11 December) See event listing above.

6:00 pm | **"Cette mosquée n'est d'aucune importance pour notre art architectural." The Balyan family and Levantine solidarity in the face of nationalist historiography in Turkey?** (Seminar) Alyson Wharton. Organised by: Organised by the SOAS Modern Turkish Studies Programme (London Middle East Institute, SOAS). Sponsored by Nurol Bank. Admission free. Convened by: Gamon McLellan (SOAS) and Yorgos Dedes (SOAS). Room 116, SOAS. **E** gd5@soas.ac.uk / gm29@soas.ac.uk **W** www.soas.ac.uk/lmei/events/

6:00 pm | **The Soul of Egypt** Organised by: BM. An evening of performances, workshops and activities celebrating the enduring soul of Egypt, past and present. Includes traditional folk music and dance, as well as a demonstration of the Egyptian stick martial art known as *tahtib*. Admission free. Great Court and galleries, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

6:30 pm | **Egyptian Street Food Now** (Lecture) Organised by: BM. Internationally renowned

chef and food writer Anissa Helou discusses the significance of bread in Egyptian cuisine and its importance in shaping today's vibrant street food scene. Tickets: £5/£3 BM Members/ conc. BP Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

Saturday 12 December

1:15 pm | **Feeding the Gods: Feasting in Mesopotamia** (Gallery Talk) Kaori O'Connor (UCL). Organised by: BM. Admission free. Room 56, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

Sunday 13 December

5:30 pm | **Rumi with a view - REVISITED - A physical theatre performance** Doors open at 4:00pm. A performance that combines modern physical theatre with the classical text of Rumi, in a conversation about spirituality, love and education. Tickets: £17/£14/£8 Pre-booking required **W** https://rumiwithaview.eventbrite.co.uk Colet house, 151 Talgarth Road, London W14 9DA. **T** 0753 163 0559 **E** sam.rume@gmail.com

Tuesday 15 December

1:15 pm | **Sobek: Egypt's Crocodile God** (Gallery Talk) Julie Anderson (BM). Organised by: BM. Admission free. Room 3, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

Wednesday 16 December

6:00 pm | **The Management Plans for the Marshlands and the Sites of Eridu, Ur and Uruk in the Context of their Submission for World Heritage Inscription** (Lecture) Géraldine Chatelard (Institut français du Proche-Orient (IFPO), Amman). Organised by: The British Institute for the Study of Iraq. In January 2014, the government of Iraq submitted the Marshlands and the archaeological sites of Eridu, Ur and Uruk for inscription on the World Heritage list, Chatelard presents the approach taken by



**TUESDAY LECTURE PROGRAMME ON THE CONTEMPORARY
MIDDLE EAST SPRING 2016**

12 January

A Holy War Made in America: The United States and the 1914 Germano-Ottoman Call for Global Jihad
Karine Walther, Georgetown University - School of Foreign Service in Qatar

19 January

The Struggle for the State in Jordan: The Social Origins of Alliances in the Middle East
Jamie Allinson, University of Edinburgh
Lecture organised jointly with the Centre for Palestine Studies, SOAS

26 January

Popular Protest in Palestine: The Uncertain Future of Unarmed Resistance
Marwan Darweish, Centre for Trust, Peace and Social Relations, Coventry University
and Andrew Rigby, Coventry University
Lecture organised jointly with the Centre for Palestine Studies, SOAS

2 February

Why Did Economists Miss out on the Arab Uprisings?
Hassan Hakimian, LMEI

9 February

Reading Week

16 February

Money and Value: From Qur'an to contemporary Islamic Economics
Ersilia Francesca, L'Orientale, Napoli and SOAS

23 February

Lebanon and the 21st century: everyday life in times of permanent crisis
Andrew Arsan, University of Cambridge

1 March

Poetry and Politics in the Modern Arab World
Atef Alshaer, University of Westminster

8 March

Title TBC
Kamran Matin, University of Sussex

15 March

Violence and the City in the Modern Middle East
Nelida Fuccaro, SOAS

TUESDAYS 5:45 PM
KHALILI LECTURE THEATRE, MAIN BUILDING, SOAS

The Lectures are free and open to all. Tea and biscuits are available from 5:15 pm

For further information contact:

The London Middle East Institute at SOAS, University of London, Thornhaugh Street, Russell Square,
London, WC1H 0XG, T: 020 7898 4330; E: Imei@soas.ac.uk, W: www.soas.ac.uk/Imei/

CENTRE FOR IRANIAN STUDIES – SCHOLARSHIPS

SOAS, University of London, is pleased to announce the availability of several scholarships in its Centre for Iranian Studies (CIS).

The Centre, established in 2010, draws upon the range of academic research and teaching across the disciplines of SOAS, including Languages and Literature, the Study of Religions, History, Economics, Politics, International Relations, Music, Art and Media and Film Studies. It aims to build close relations with likeminded institutions and to showcase and foster the best of contemporary Iranian talent in art and culture.

MA in Iranian Studies

In 2012/13 CIS members successfully launched an interdisciplinary MA in Iranian Studies, the first of its kind, which will be offered again in 2015/16.

Thanks to the generosity of the Fereydoun Djam Charitable Trust, a number of Kamran Djam scholarships are available for BA, MA and MPhil/PhD studies.

For further details, please contact:

Scholarships Officer

E: scholarships@soas.ac.uk
T: +44 (0)20 7074 5091/ 5094
W: www.soas.ac.uk/scholarships

Centre for Iranian Studies

Dr Arshin Adib-Moghaddam (Chair)
E: aa106@soas.ac.uk
T: +44 (0)20 7898 4747
W: www.soas.ac.uk/lmei-cis



Image: Anāl-e Suhayrī (Lights of the Caropas) Manuscript (Ref: MS10102) from: Anna Contadini (ed.) 'Objectsof Instruction: Treasures of the School of Oriental and African Studies, London, 2007, p.25.

MA in Iranian Studies

Dr Nima Mina (Department of the Languages and Culture of the Middle East)
E: nm46@soas.ac.uk
T: +44 (0)20 7898 4315
W: www.soas.ac.uk/nme/programmes/ma-in-iranian-studies

Student Recruitment

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Iraqi and international partners to prepare the nomination dossier and the management plan. Admission free. Pre-registration required. The British Academy, 10 Carlton House Terrace, London SW1Y 5AH. **T** 020 7969 5274 **E** bisi@britac.ac.uk **W** www.bisi.ac.uk

6:00 pm | **Decoding the Past: Ancient Documents and Modern Technology** (Lecture) Alan Bowman (Oxford University). Organised by: Anglo Israel Archaeological Society and the Institute of Archaeology, UCL. Followed by refreshments. Admission free. Lecture Theatre G6, Ground Floor, Institute of Archaeology, UCL, 31-34 Gordon Square, London WC1H 0PY. **T** 020 8349 5754 **W** www.aiaas.org.uk

7:00 pm | **Iran Society Christmas Party** Organised by: The Iran Society. With a lecture by Dominic Brookshaw, Oxford University, on *Qajar Women in Photography and Writing*. A Persian dinner will then be provided by Mohsen Restaurant. Tickets: £35. Pre-booking required. St Columba's Church Hall, Pont Street, London SW1X 0BD. **T** 020 7235 5122 **E** info@iransociety.org **W** www.iransociety.org

EVENTS OUTSIDE LONDON

Tuesday 1 December

5:00 pm | **Syriacs/Assyrians in the Middle East** (Lecture) David G K Taylor (The Oriental Institute and Wolfson College, University of Oxford). Organised by: The Oriental Institute with the support of Oxford Armenian Studies, Professor Theo van Lint, and the Oxford University Armenian Society. Eastern Christianity Lecture Series. Convener: Hratch Tchilingirian, University of Oxford. Admission free. Lecture Room 1, The Oriental Institute, University of Oxford, Pusey Lane, Oxford OX1 2LE. **E** hratch.tchilingirian@orinst.ox.ac.uk

Friday 11 December

7:00 pm | **I Love Cinema/Baheb El Cima** (Film) Dir Oussama Fawzi (2004). Cairo, 1966, and seven year old Naeem lives for the Cinema, dreaming of becoming a director. Admission free. The Potteries Museum and Art Gallery, Bethesda Street, City Centre, Stoke-on-Trent ST1 3DW. **T** 01782 232323 **E** museumeducation@stoke.gov.uk **W** www.ica.org.uk/off-site/www.stokemuseums.org.uk/visit/pmag/

JANUARY EVENTS

Thursday 7 January

1:30 pm | **Judaism in Egypt: Philo to Maimonides** (Lecture) Nicholas de Lange (University of Cambridge). Organised by: BM. Discussing religion alongside philosophical trends de Lange explores the fascinating development of Judaism in Egypt from the first millennium AD through to the Middle Ages. Admission free. Pre-registration required. BP Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

Friday 8 January

1:30 pm | **Curator's Introduction to Egypt: Faith after the Pharaohs** (Lecture) Amandine Mérat (Exhibition Project Curator). Organised by: BM. Admission free. Pre-registration required. BP Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

Monday 11 January

5:15 pm | **Telling the story their Way: The Arts & Social Action in the Sudans** (Lecture) Organised by: Centre of African Studies, SOAS. Culture in the Sudans has for some time been relegated to the scholarly margins Ali Mahdi Nour (Albuggaa Theatre Sudan, Unesco Artist for Peace) and John Martin (PanArts, London) address the arts in their capacity as critical

acts in the forging of citizenly imaginaries and will explore a range of ways that they are used to allegorize personal aspirations, strengthen communities and cultivate political engagement. Part of the Sudan & South Sudan Series. Chairs: Angela Impey (SOAS) and Mariya Hassan (SOAS). Admission free. Room 4429, SOAS. **E** cas@soas.ac.uk **W** www.soas.ac.uk/cas/events/

Tuesday 12 January

1:15 pm | **Daily life in Late Antique Egypt** (Gallery Talk) Amandine Mérat (British Museum). Organised by: BM. Admission free. Room 66, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

5:45 pm | **A Holy War Made in America: The United States and the 1914 Germano-Ottoman Call for Global Jihad** (Lecture) Karine Walther (Georgetown University - School of Foreign Service in Qatar). Organised by: London Middle East Institute, SOAS (LMEI). Lecture based on Walther's *Sacred Interests: The United States and the Islamic World, 1821-1921* (UNC Press, 2015). After the Ottoman Empire joined the axis powers, German leaders convinced Ottoman rulers to declare a "Holy War" that sought to incite colonial subjects in European territories to rebel against their colonial rulers. Walther examines how some in the US worried that this would incite Muslim subjects in their own colonial territories to rebel against American rule drawing American imperial rulers into larger global discussions about Islam, empire, self-determination, global security, pan-Islamism, and Orientalist narratives of difference. Chair: William Gervase Clarence-Smith (SOAS). Part of the LMEI's Tuesday Evening Lecture Programme on the Contemporary Middle East. Admission free. Khalili Lecture Theatre, SOAS. **T** 020 7898 4330/4490 **E** vp6@soas.ac.uk **W** www.soas.ac.uk/lmei/events/

6:30 pm | **The Arab World at the Crossroads: Collapse or Reform?** (Lecture) Shafeeq Ghabra (Kuwait University). Organised by: LSE Kuwait Programme. LSE Kuwait Programme Annual Lecture. Shafeeq Ghabra will discuss the major political changes that the Arab world has undergone since 2011, focussing on power shifts, sectarianism, the role of youth groups and the challenges of reform in the region devoting particular attention to the Gulf's role in the Arab Spring and its aftermath. Chair: Toby Dodge (LSE). Admission free. Pre-registration required. Wolfson Theatre, New Academic Building, LSE. **T** 020 7955 6639 **E** i.sinclair@lse.ac.uk **W** www.lse.ac.uk/middleEastCentre/kuwait/events/Home.aspx

Wednesday 13 January

7:00 pm | **The Hadassah and Daniel Khalili Memorial Lecture in Islamic Art and Culture** (Lecture) Avinoam Shalem (Columbia University, New York). Organised by: Islamic Art Circle at SOAS. Part of the Islamic Art Circle at SOAS Lecture Programme. Chair: Scott Redford (SOAS). Admission free. Khalili Lecture Theatre, SOAS. **T** 0771 408 7480 **E** rosalindhaddon@gmail.com **W** www.soas.ac.uk/art/islac/

Thursday 14 January

4:00 pm | **Vartan of Nazareth** (Lecture) Malcolm Billings (formerly BBC World Service). Organised by: BM's Middle East Department, the Palestine Exploration Fund and the Council for British Research in the Levant. Billings tells the life story of Dr Pacradooni Kaloost Vartan, the son of an Armenian tailor, born in Constantinople in 1835, who became a leading medical pioneer and the founding father of the Nazareth Hospital. Admission free. Pre-registration required. Stevenson Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

6.00 pm | **Muted Modernists: The Struggle over Divine Politics in Saudi Arabia** (Lecture) Madawi Al-Rasheed (LSE). Organised by: LSE Middle East Centre. Analysis of both official and opposition Saudi divine politics is often monolithic, conjuring images of conservatism, radicalism, misogyny and resistance to democracy. In her new book, *Muted Modernists: the struggle over divine politics in Saudi Arabia*, Al-Rasheed challenges this stereotype. Chair: Toby Dodge (LSE). Admission free. Venue TBC. **T** 020 7955 6198 **E** s.sfeir@lse.ac.uk **W** www.lse.ac.uk/middleEastCentre/

Tuesday 19 January

5:45 pm | **The Struggle for the State in Jordan: The Social Origins of Alliances**

in the Middle East (Lecture) Jamie Allinson (University of Edinburgh). Organised by: London Middle East Institute, SOAS (LMEI) and the Centre for Palestine Studies. Lecture by Jamie Allinson on the subject of his latest book *The Struggle for the State in Jordan: The Social Origins of Alliances in the Middle East*. Chair: Adam Hanieh (SOAS). Part of the LMEI's Tuesday Evening Lecture Programme on the Contemporary Middle East. Admission free. Khalili Lecture Theatre, SOAS. **T** 020 7898 4330/4490 **E** vp6@soas.ac.uk **W** www.soas.ac.uk/lmei/events/

6:30 pm | **Occult Philosophy in Medieval Islam: Towards an Epistemological Understanding** (Talk) Federica Gigante. Organised by: Royal Asiatic Society. Admission free. Royal Asiatic Society, 14 Stephenson Way,

London NW1 2HD. **T** 020 7388 4539 **E** ar@royalasiaticsociety.org **W** http://royalasiaticsociety.org/

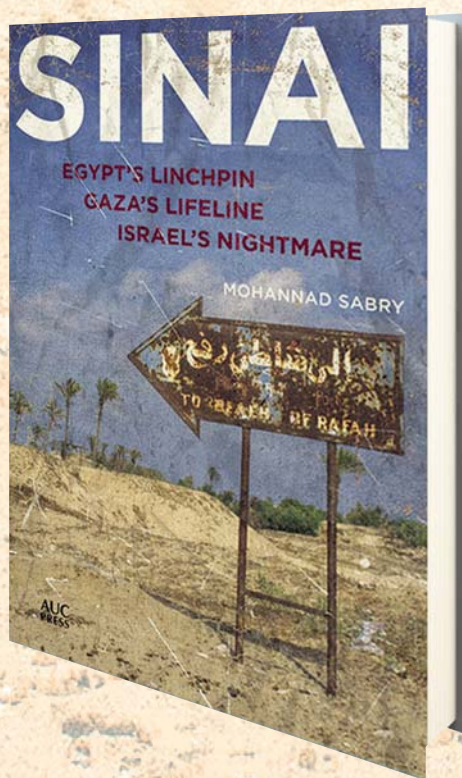
Wednesday 20 January

6.00 pm | **How the West Undermined Women's Rights in the Arab World** (Lecture) Nicola Pratt (University of Warwick). Organised by: LSE Middle East Centre. Pratt explores the history of women's activism in the Arab world from the 1950s onwards and highlights the significance of women's activism and women's rights within radical political projects that resisted Western influence from the 1950s until the 1970s. Chair: Aitemad Muhanna-Matar (LSE). Admission free. Pre-registration required. Room 2.02, Clement House, LSE **T** 020 7955 6198 **E** s.sfeir@lse.ac.uk **W** www.lse.ac.uk/middleEastCentre/

6:30 pm | **Religious Conversion and Self-Fashioning among Armenians and Georgians in Safavid Iran** (Lecture) Edmund Herzig, Oxford University. Organised by: The Iran Society. Doors open 6:30pm. Admission free for Society Members and one guest. Pall Mall Room, The Army & Navy Club, 36-39 Pall Mall, London SW1Y 5JN (Dress code calls for gentlemen to wear jacket and tie). **T** 020 7235 5122 **E** info@iransociety.org **W** www.iransociety.org / www.therag.co.uk

Thursday 21 January

1:15 pm | **Living with the Past: Temples, Churches and Mosques in Egypt** (Gallery Talk) Elisabeth R O'Connell (BM). Organised by: BM. Admission free. Room 4, BM. **T** 020 7323 8181 **W** www.britishmuseum.org



SINAI
Egypt's Linchpin, Gaza's Lifeline,
Israel's Nightmare
Mohannad Sabry

The Sinai Peninsula holds a unique strategic and political significance for Egypt and its neighbours. Enclosed by the Suez Canal and bordering Gaza and Israel, Egypt's rugged eastern province has been the cornerstone of the Egyptian-Israeli peace accords, yet its internal politics and security have remained largely under media blackout. While the international press descended on the capital Cairo in January 2011, Sinai's armed rebellion was largely ignored. The regime lost control of the peninsula in a matter of days and since then, unprecedented chaos has reigned. In this crucial analysis, Mohannad Sabry argues that Egypt's shortsighted approach to national security has continually proven to be a failure.

320 Pages 228 x 150mm ISBN 9789774167287
Hardback £19.99 November 2015 release

5:45 pm | **A Lens on the Waves of Political Change in Yemen** (Lecture) Nawal Al-Maghafi, journalist. Organised by: MBI Al Jaber Foundation. Part of the MBI Al Jaber Foundation Lecture Series. Al-Maghafi has been covering events in Yemen since early 2011. She will discuss her journey from the beginning of the Arab spring, the ouster of President Ali Abdullah Saleh, the hopeful transitional time and its tragic end with the beginning of the war. Admission free. Pre-registration required **E** info@mbifoundation.com MBI Al Jaber Conference Room, London Middle East Institute, SOAS (LMEI), University of London, MBI Al Jaber Building, 21 Russell Square, London WC1B 5EA. **E** info@mbifoundation.com **W** www.mbifoundation.com



Last Of The Dictionary Men: Stories From The South Shields Yemeni Sailors (See Exhibitions, p. 34)

Saturday 23 January

2:00 pm | **The Tentmakers of Cairo** (Film) Organised by: BM. Dir Kim Beamish Australia/Egypt (2015), 100 mins. Filmed over three years, this feature-length documentary tells the story of Egypt's struggle with democracy through the lives of a small community of artists striving to maintain their ancient art form and offers a personal insight into the impact the Arab Spring uprisings had upon individuals, communities and livelihoods. Tickets: £3/£2 BM Members/conc. Stevenson Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

Tuesday 26 January

5:45 pm | **Popular Protest in Palestine: The Uncertain Future of Unarmed Resistance** (Book Launch) Marwan Darweish (Centre for Trust, Peace and Social Relations, Coventry University) and Andrew Rigby (Coventry University). Organised by: London Middle East Institute, SOAS (LMEI) and the Centre for Palestine Studies. Event to mark the publication of Darweish and Rigby's *Popular Protest in*

Palestine: The Uncertain Future of Unarmed Resistance (Pluto Press, 2015) in which they analyse the role and significance of unarmed civil (popular) resistance in the Palestinian national movement and argue that at the present juncture the popular resistance movement, especially in the West Bank, is the most significant form of struggle against the ongoing occupation. Part of the LMEI's Tuesday Evening Lecture Programme on the Contemporary Middle East. Admission free. Khalili Lecture Theatre, SOAS. **T** 020 7898 4330/4490 **E** vp6@soas.ac.uk **W** www.soas.ac.uk/lmei/events/

Friday 29 January

1:30 pm | **Curator's Introduction to Egypt: Faith after the Pharaohs** (Lecture) Elisabeth O'Connell (Exhibition Curator). Organised by: BM. Admission free. Pre-registration required. BP Lecture Theatre, BM. **T** 020 7323 8181 **W** www.britishmuseum.org

6:00 pm | **Israel's Occupation**

and the Palestinians (Lecture) Organised by: Organised by the Centre for Palestine Studies at the London Middle East Institute, SOAS and the Centre for Colonial and Postcolonial Studies, University of Kent. Lecture by Amira Hass, correspondent for the Occupied Palestinian Territories for Haaretz daily newspaper in Israel, and author of *Drinking the Sea at Gaza: Days and Nights in a Land Under Siege* (2000) and *Reporting from Ramallah: An Israeli Journalist in an Occupied Land* (2003). She also published her mother's *The Diary of Bergen-Belsen: 1944-1945* (2015). Admission free. Brunei Gallery Lecture Theatre, SOAS. **T** 020 7898 4330 **E** vp6@soas.ac.uk **W** www.soas.ac.uk/lmei-cps/events/

EVENTS OUTSIDE LONDON

Monday 25 January

TBC | **Political Parties in the Middle East: Past, Present and Future Perspectives** (Three-Day

Conference: Monday 25 January - Wednesday 27 January) Organised by: University of Manchester in Association with the Centre for Advanced Study of the Arab World. International conference which will aim to make sense of past, present and future perspectives on political party organisation in the Middle East and North Africa. Tickets and Venue: TBC. **W** <https://politicalpartiesmiddleeast.wordpress.com/2015/07/29/hello-world/>

EXHIBITIONS

Tuesday 1 December

Until 6 December | **Barjeel Art Foundation Collection: Part 1** The first display from the Barjeel Art Foundation collection explores the emergence and development of a modern Arab art aesthetic through drawings and paintings from the early twentieth century to 1967 with works by artists from Algeria, Egypt, Iraq, Lebanon, Palestine and elsewhere in the region. Admission free.

Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX. **T** 020 7522 7888 **E** info@whitechapelgallery.org **W** www.whitechapelgallery.org

Until 12 December | **Marwan: Not Towards Home, But The Horizon** First UK solo exhibition by Syrian artist Marwan, featuring paintings, etchings and works on paper with the main motif always remaining the human head. The exhibition includes his *99 Heads* series of etchings which reference Sufism and the 99 names of God. Admission free. The Mosaic Rooms, A.M. Qattan Foundation, Tower House, 226 Cromwell Road, London SW5 0SW. **T** 020 7370 9990 **E** info@mosaicrooms.org **W** http://mosaicrooms.org/

Until 13 December | **Jumana Manna** The Berlin and Jerusalem based artist Jumana Manna's first UK solo exhibition. The exhibition

comprises a newly commissioned feature-length film, *A magical substance flows into me* (2015), in which she explores the different musical traditions of myriad communities living in and around Jerusalem, presented alongside an installation of sculptures. Admission free. Chisenhale Gallery, 64 Chisenhale Road, London E3 5QZ. **T** 020 8981 4518 **E** mail@chisenhale.org.uk **W** http://chisenhale.org.uk/

Until 3 January | **Emily Jacir: Europa** First UK survey of Palestinian artist and filmmaker Emily Jacir which brings together almost two decades of sculpture, film, drawings, large-scale installations and photography. The exhibition focuses on Jacir's multifaceted relationship to Europe, Italy and the Mediterranean in particular and explores various histories of migration, resistance and

exchange. Admission free. Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX. **T** 020 7522 7888 **E** info@whitechapelgallery.org **W** www.whitechapelgallery.org

Until 10 January | **Whose Gaze Is It Anyway?** Exhibition that looks at the history of Arab pop culture through printed matter – posters, notebooks, diaries and book covers – as well as film and video. Collectively, the works raise pertinent points about how the popular gaze is constructed from within the Arab world. Admission free. The Potteries Museum and Art Gallery, Bethesda Street, City Centre, Stoke-on-Trent ST1 3DW. **T** 01782 232323 **E** Gallerymuseums@stoke.gov.uk **W** www.ica.org.uk/off-site / www.stokemuseums.org.uk/visit/pmag/

Until 29 January | **Last Of The Dictionary Men: Stories From The South Shields Yemeni Sailors** Over the course of 100 years, thousands of seamen from Yemen settled in the small town of South Shields and made it their home. A series of thirteen hand-coloured portraits by the internationally renowned photographer, Youssef Nabil, captures the first generation of Yemeni sailors with the pride they embody as individuals and as a community. Admission free. The Street Gallery, Institute of Arab and Islamic Studies, University of Exeter, Exeter EX4 4ND. **T** 01392 724040 **W** http://socialsciences.exeter.ac.uk/iais/events/exhibitions/

Until 7 February | **Egypt: Faith after the Pharaohs** Discover Egypt's journey over 12 centuries, as Jews, Christians and Muslims transformed this ancient land, from a world of many gods to the worship of one God. The exhibition begins in 30 BC, when Egypt became a province of the Roman Empire after the death of Cleopatra and Mark Antony, and continues until AD 1171 when the rule of the Islamic Fatimid dynasty came to an end. Tickets: Various. BM. **T** 020 7323 8181 **W** www.britishmuseum.org

Friday 11 December

Until 6 February | **Parastou Forouhar: Reimaging The Illusion** Through her work, Forouhar examines the power structures within certain authoritarian political systems, with particular attention to how they block oppositional discourse from entering the public sphere and processes experiences of loss, pain, and state-sanctioned violence through animations, wallpapers, flipbooks, balloons, and drawings. Private View and Artist Talk with Vali Mahlouji on Thursday 10 December time TBC. Admission free. Pi Artworks London, 55 Eastcastle, London W1W 8EG. **T** 020 7637 8403 **E** info@piartworks.com **W** www.piartworks.com

Friday 15 January

Until 27 February | **Suspended Accounts: Young Artist of the Year Award 2014 (YAYA14)** A selection of work from the 2014 A.M. Qattan Foundation's Young Artist of the Year Award (YAYA14). The biennial award – organised by the Foundation's Culture and Arts Programme in the Occupied West Bank city of Ramallah – is open to young artists under 30 of Palestinian descent, from any part of the world. Admission free. The Mosaic Rooms, A.M. Qattan Foundation, Tower House, 226 Cromwell Road, London SW5 0SW. **T** 020 7370 9990 **E** info@mosaicrooms.org **W** http://mosaicrooms.org/

Bashar Khalaf, Shadow of the Shadow, 2014. Suspended Accounts - Young Artist of the Year Award 2014 (YAYA14) (See Exhibitions, p. 34)





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This is an introductory course which aims to give the students a reasonable grounding in the basics of Persian grammar and syntax as well as to enable them to understand simple and frequently used expressions related to basic language use. They will be able to hold uncomplicated conversations on topics such as personal and family information, shopping, hobbies, employment as well as simple and direct exchanges of information related to familiar topics. By the end of the course they will also progress to read simple short texts.

Beginners Arabic (Level 1)

This is an introductory course in Modern Standard Arabic. It teaches students the Arabic script and provides basic grounding in Arabic grammar and syntax. On completing the course, students should be able to read, write, listen to and understand simple Arabic sentences and passages. This course is for complete beginners and does not require any prior knowledge or study of Arabic.

Beginners Arabic (Level 2)

This course is a continuation of Beginners Arabic Level 1. It completes the coverage of the grammar and syntax of Modern Standard Arabic and trains students in reading, comprehending and writing with the help of a dictionary more complex Arabic sentences and passages.

To qualify for entry into this course, students should have already completed at least one introductory course in Arabic.

Government and Politics of the Middle East

This course provides an introduction to the politics of the Middle East and North Africa (MENA) region. It gives on a country by country basis, an overview of the major political issues and developments in the region since the end of the First World War and addresses key themes in the study of contemporary Middle East politics, including: the role of the military, social and economic development, political Islam, and the recent uprisings (the 'Arab Spring').

Culture and Society in the Middle East

This course examines the major cultural patterns and institutions of the MENA region. It is taught through a study of some lively topics such as religious and ethnic diversity, impact of the West, stereotyping, the role of tradition, education (traditional and modern), family structure and value, gender politics, media, life in city, town and village, labour and labour migration, the Palestinian refugee problem and Arab exile communities, culinary cultures, music and media, etc.

Timetable

Courses are taught Mon-Thu each week. Language courses are taught in the morning (10am-1pm) and the Politics and Culture Courses are taught in two slots in the afternoon (2:00-3:20 and 3:40-5:00pm).

FEES

Session (5 weeks)

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Accommodation fee**

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** Rooms can be booked at the Intercollegiate Halls which are located in the heart of Bloomsbury: www.halls.london.ac.uk.

For more information, please contact Louise Hosking on LH2@soas.ac.uk. Or check our website www.soas.ac.uk/lmei